

THE MUSICAL TIMES

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NOVELLO'S ORATORIO CONCERTS.—

Conductor, Dr. MACKENZIE.

CALVARY (Spohr), at St. James's Hall, TUESDAY, February 1, at 7.45.

CALVARY (Spohr), at St. James's Hall, TUESDAY, February 1, at 7.45. MRS. HENSCH, MISS MEASON, MADAME MARIAN MCKENZIE, MR. BARTON MCGUCKIN, MR. HENSCH, and MR. SANTLEY. Stalls, 10s. 6d.; balcony, 5s.; admission, 2s. 6d.; may be had at Novello, Ewer and Co.'s, 1, Berners Street, W., and 80 and 81, Queen Street, Cheapside; the usual agents; and at Austin's Ticket Office.

NOVELLO'S ORATORIO CONCERTS.—

Conductor, Dr. MACKENZIE.

THE SLEEPING BEAUTY (Cowen), conducted by the Composer, and Beethoven's CHORAL SYMPHONY, at St. James's Hall, TUESDAY, March 1.

BEETHOVEN'S CHORAL SYMPHONY, and **THE SLEEPING BEAUTY (Cowen)**, at St. James's Hall, TUESDAY, March 1.

THE SLEEPING BEAUTY.—MRS. HUTCHINSON.

THE SLEEPING BEAUTY.—MADAME PATEY.

THE SLEEPING BEAUTY.—MR. LLOYD.

THE SLEEPING BEAUTY.—MR. WATKIN MILLS.

BEETHOVEN'S CHORAL SYMPHONY.—MISS MARRIOTT.

BEETHOVEN'S CHORAL SYMPHONY, and **THE SLEEPING BEAUTY (Cowen)**, at St. James's Hall, TUESDAY, March 1. MRS. HUTCHINSON, MISS MARRIOTT, MADAME PATEY, MR. LLOYD, and MR. WATKIN MILLS. Stalls, 10s. 6d.; balcony, 5s.; admission, 2s. 6d.; may be had at Novello, Ewer and Co.'s, 1, Berners Street, W., and 80 and 81, Queen Street, Cheapside; the usual agents; and at Austin's Ticket Office.

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LEICESTER SQUARE.

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EDMUND ROGERS'S
SACRED CANTATA

FOOTPRINTS OF THE SAVIOUR

Will be performed under the direction of the Composer and Mr. Walter Stark.

"Choral Societies will give Mr. E. Rogers's Cantata a hearty welcome. It is a workmanlike performance."—*Saturday Review*.

Full particulars may be obtained from the Head Master, J. F. Arnold, Esq.

TO CHORAL SOCIETIES AND CONCERT GIVERS.

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President: E. J. HOPKINS, Mus. Doc.
Principal: EDWIN M. LOTT, Mus. Doc.

LOCAL THEORETICAL EXAMINATION, May 26, 1887.

Practical Examinations conducted throughout the kingdom. Hedley Carus, Esq., Hon. Sec., 270, Cornwall Road, W.

ROYAL ALBERT HALL CHORAL SOCIETY.

Patron: HER MAJESTY THE QUEEN.

President: H.R.H. THE DUKE OF EDINBURGH, K.G.

Conductor: MR. BARNEY.

Haydn's CREATION, on WEDNESDAY, February 9, at 8. Artists: MISS ROBERTSON, MISS A. BATEMAN, MR. EDWARD LLOYD, and MR. WATKIN MILLS. Organist: DR. STAINER. Prices: 7s. 6d., 5s., 4s., 3s., and Gallery, 1s.

Handel's MESSIAH, on ASH WEDNESDAY, February 23, at 8. Artists: MADAME VALLEKIA, MISS EMILY WINANT, MR. HENRY PIERCE, and MR. WATKIN MILLS. Organist: DR. STAINER. Prices: 7s. 6d., 5s., 4s., 3s., and Gallery, 1s.

COLLEGE OF ORGANISTS.

Prospective Arrangements for the present Session: The Christmas Examination for Associateship and Fellowship will be held on the following dates, commencing at 10 a.m. each day—February 22, March 22, Lecture: April 18, Annual College Dinner; May 24, Lecture: June 28, Lecture: July 12, 13, 14, Examinations; July 26, Annual General Meeting.

A COMPETITION for the MEADOWCROFT MEMORIAL PRIZE ANTHEM is hereby announced: the amount of the Prize to be Eight Guineas; the works sent in are to be full Anthems, and the words are to be selected from the Holy Scriptures or Book of Common Prayer.

The Anthem sent in should be short or of moderate length, taking about five or six minutes in performance, of such a character as would make the successful work suitable for parochial use, and likely to gain general acceptance as an effective piece, and without not a difficult work to perform.

The MSS. must be sent in on or before March 1, 1887.

This competition is open to all composers.

A Prize of Eight Guineas is hereby offered for an Organ Composition suitable as a Postlude for Divine Service, occupying from about six to ten minutes in length.

Through the kindness and liberality of the Hon. Treasurer, M. E. Wesley, Esq., a Prize of Five Guineas is also offered for the best Prelude or Introductory Voluntary to occupy about four or five minutes in performance. MSS. for these competitions to be sent in on or before March 1, 1887.

Members of the College only are eligible to compete for the Prelude and Postlude Prizes.

Conditions will be sent on receipt of stamped envelope.

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Solo Pianoforte and Accompanist:

MISS JESSIE M. HILEY,
Of Birr-ingham Town Hall Concerts, &c., &c.

Solo Violin:

MR. F. WARD,
Of Birr-ingham Musical Festival, Town Hall Concerts, &c., &c.

Solo Violoncello:

Mr. J. OWEN,
Of Birr-ingham Musical Festival, Town Hall Concerts, &c., &c.

"Mr. J. Owen's Chamber Concert at the Erdington Institute last Monday evening afforded a rare treat to lovers of good music. To Mr. Owen high praise is due for his highly satisfactory management of the concert."—*Erdington Times*.

For terms and particulars of Concert Party, please address, Mr. J. Owen, Hamilton Villa, Hampton Road, Birchfield, Birmingham.

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MISS JEANNETTA FRAZIER (Soprano, full execution C).

MISS MARIE DE SIMENCOURT (Soprano, full execution C).

MR. FRANK W. REA (Tenore Robusto).

SIGNORINA ADELINA MARTINENGO (Solo Violinist),

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Orchestral, Oratorio, Ballad Concerts, &c., 4A, Sloane Square, S.W.

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For Oratorios, Operatic or Ballad Concerts, address, 44, Icknild Street, or Messrs. Rogers and Priestley's, Colmore Row, Birmingham.

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For Concerts, Oratorios, Cantatas, &c., address, 53, Robert Street, Chorlton-on-Medlock, Manchester.

MISS NELLIE COPE (Soprano).

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MISS MARJORIE EATON (Soprano).

For Oratorios, Concerts, &c., 237, Katherine Street, Ashton-under-Lyne.
"Was exceedingly successful; has a beautiful voice, and sang with much taste."—*Rochdale Times*, December 25, 1886.

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MISS LEVINA FERRARI (Soprano)

(Gold Medalist).
For Concerts, Oratorios, &c., address, Music Warehouse, 15, Park Terrace, Regent's Park, N.W.

MISS FUSSELLE (Soprano).

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For Oratorios, Concerts, &c., 51, St. Mary's Road, Peckham, S.E.

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MADAME MINNIE JONES (Soprano).

(R.A.M. Honours Certificate for Singing.) Address, St. Asaph, or 238, Brixton Road, S.W.

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"Miss Lyddon's musical ability is well known, and we need only say that she sang several songs in her usual pleasing style, the best of which we thought was Lohr's new song 'Needles and Pins.'"
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For Oratorios, Concerts, &c., address, Lulworth House, Caerleon, Mon.

MISS JENNY OSBORN (Soprano).**MISS AMY OSBORN** (Mezzo-Soprano).

(Both certificated from Society of Arts.)
Rutland Lodge, Hainault Road, Leytonstone.

MISS MARY OWEN (Soprano).**MISS JEANIE ROSSE** (Contralto).

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MISS FANNIE SELLERS (Soprano).

For Oratorios, Classical & Ballad Concerts, Crag Cottage, Knaresbro'.
"Possesses a voice of great compass, and of equal beauty and power throughout its range."—*Halifax Courier*, December 11, 1886.

"MESSIAH."—Miss Sellers sang 'Rejoice greatly' most artistically. Her voice has a wide range and much beauty. The audience were lavish in their applause."—*Macclesfield Courier*, December 24, 1886.

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For Oratorios, Concerts, &c., address, 67, Barton Arcade, Manchester.
"One of our most promising local sopranos."—*Musical Times* (London), June, 1886.
"Possesses a voice of excellent quality and range."—*Musical Standard* (London).

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MISS VINNIE BEAUMONT (Soprano). En-
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9, Scunthorpe; "Wreck of the Hesperus"; 24, Airdrie (Scotland);
"Creation"; 25, Girvan (Scotland); "Lauda Sion"; 26, Glasgow;
"On shore and sea." Others pending. Address, Point House, Brigg
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MISS JESSIE GRIFFIN (Soprano). Engaged:
January 26, Battle ("Erl-King's Daughter," &c.); 27, Town
Hall, Shoreditch; 31, New Cross Hall; February 1, Portman Rooms
7, Croydon; 10, Maze Hill; 14, Crewe; 15, New Cross; 16, Chelms-
ford; 21, Brockley ("Hear my Prayer," &c.); 23, Gravesend. Others
pending. Address, 6, Hamilton Terrace, Hyde Vale, Blackheath, S.E.

MADAME GWYNNE (Soprano). Engaged:
Brecon, 25, "May Queen"; Reading, February 3; Notting
Hill, 9; Sydenham, 17; Croydon, 24. Address, 18, St. Stephen's Avenue,
Uxbridge Road, W.

MISS JULIA JONES (Soprano) begs that all
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MISS MARY RUSSELL (Soprano), for Oratorios
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MADAME WORRELL (Soprano) begs to an-
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MISS KATHERINE JAMES, R.A.M. (Mezzo-
Soprano or Soprano), Medalist and Certificated. Engage-
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February —, Stockwell Choral, re-engagement (Gaul's "Ruth");
14, High Wycombe Choral, re-engagement ("St. Mary Magdalen");
15, Maidenhead Philharmonic, re-engagement ("St. Paul");
Britonferry (Jackson's "The Year"). Address, 33, Knowle Road,
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"MISS EDITH OSBORN (Contralto), in "O mio
Fernando" displayed a flexible and well-trained voice of
great sweetness."—*City Press*.

"The Programme included Miss Edith Osborn, a vocalist of very
great promise, who was encored for both her finely rendered songs."—
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"Miss Edith Osborn is evidently a favourite at these Concerts.
Her voice is both pure and sweet, added to which her expression is
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For testimonials, press notices, terms, &c., address, 77, Westbourne
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Address, 21, Dorchester Place, Blandford Square, London, N.W.

MISS TALBOT will give a grand EVENING
CONCERT, by kind permission of Miss Fend, at 45, Powis
Square, Westbourne Park, on Wednesday, February 23, at 8 o'clock.
Tickets, 7s. 6d. each.

ORATORIO AND BALLAD CONCERTS.—
MISS ELIZA THOMAS (Contralto) requests that all com-
munications be addressed to 6, Bruce Road, Willesden, N.W.

FOR BALLAD CONCERTS, &c.

MISS CLARA WOLLASTON (Mrs. Victor
Romilly), Contralto.

MR. VICTOR ROMILLY, Baritone. Or Concert
Party. Address, 127, Alderney Street, Belgravia, S.W.

MR. E. DUNKERTON (Tenor) is booking dates
for 1887. Already booked: Bridgford, Ballads, January 4;
Leeds, "St. Mary Magdalen," 6; Lincoln, 7; Martin, Miscellaneous, 12;
Nottingham, Cowen's "Rose Maiden," 13; Nottingham, Ballads, 20;
Belper, "Creation," February 3; Kettering, "Daughter of Jairus," 7;
Scunthorpe, "Wreck of the Hesperus," 9; Northampton, "Messiah,"
10; King's Lynn, "Messiah," 11; Lincoln, "Elijah," 13; Wilford,
Ballads, 18; Ilkeston, "May Queen," March 7; Loughborough,
"Hymn of Praise," "Lauda Sion," March 22; Lincoln, "Jackdaw of
Rheims," April 13; Northampton, "Ancient Mariner," 14. Other
engagements pending. Address, Cathedral, Lincoln.

MR. ALFRED KENNINGHAM (Tenor), of St.
Paul's Cathedral, begs to state that his only Addresses are St.
Paul's Cathedral or "Grovevale," Parsons Green, S.W., where all
communications should be addressed. He is now booking engage-
ments for Bach's "St. Matthew" and "St. John" Passion Music for
Lenten performance. Address as above.

MR. JAMES GAWTHROP (Tenor), Gentleman of Her Majesty's Chapel Royal, St. James's, begs that all communications be addressed to 34, Priory Park Road, Kilburn, N.W.

MR. HOLBERRY HAGYARD (Tenor) will sing, Jan. 7, Cambridge (Ballads); 12, Newmarket (Ballads); 18, Huntingdon (Ballads); 26, Ely ("Creation"); Feb. 11, City (Ballads); 14, High Wycombe ("St. Mary Magdalene"); 15, Maidenhead ("St. Paul"); 22, Bury St. Edmunds ("Ancient Mariner"); March 10, Cambridge University Musical Society's Concert; 11, Huddersfield Choral Society ("Hereward"); 16, Holmfirth ("St. John the Baptist"); May, Kettering ("Eli"); Shrewsbury, Aylsham, &c., being arranged. For terms, references, &c., address, Trinity College, Cambridge.

MR. EDWARD LINDSEY (Tenor) begs to announce that he can accept ENGAGEMENTS for CONCERTS, DINNERS, &c. For terms, address, 64, Devonshire Road, N.

MR. BARTON MCGUCKIN begs to announce that he can accept Concert and Oratorio Engagements for the coming Season. Address, N. Vert, Esq., 6, Cork Street, W., or 270, Elgin Avenue, Maida Vale, W.

MR. CALDER O'BYRNE (Primo Tenor) is open to accept ENGAGEMENTS for Concerts and Oratorio. Address, N. Vert, Esq., 6, Cork Street, W.

MR. PERCY PALMER (Tenor) requests that all communications respecting Engagements be addressed to his residence, 7, Peterboro' Villas, Fulham, S.W.

MR. CELLI (Baritone and Bass Cantante), Carl Rosa Opera Company, Her Majesty's, and Royal Italian Opera Company, can accept ENGAGEMENTS for Oratorios, Concerts, &c. Address, 1, Scarsdale Terrace, Kensington, W.

MR. ROBERT GRICE (Baritone), of St. Paul's Cathedral Choir, begs to state that he has a few vacant dates in February and March. Engagements already booked at following places: Putney, Ballads; City, Ballads; Aylesbury, "St. Mary Magdalen" and "Holy City"; Freemasons' Hall, Ballads; Red Hill, Surrey, "St. Paul"; Newcastle-on-Tyne, Selections; High Wycombe, Selections from "Elijah" and "Messiah"; Leamington Spa, "The Merrie Men of Sherwood Forest," &c.; Birmingham, Subscription Concerts; Stafford, Ballads; Haslingden, Lancs., Ballads; West Bromwich, "Erl-King's Daughter" and "Feast of Adonis"; City Ballads; Birmingham, "Light of the World" (second time); Wolverhampton, "Maid of Astolat"; Stoke-on-Trent, "Maid of Astolat"; Huddersfield, "Messiah"; &c. For terms and vacant dates, address, 8, Ringcroft Street, Holloway, N.; or St. Paul's Cathedral, E.C.

MR. LAWFOOD HUNTABLE (Bass-Baritone), Pupils of Signor Alberto Randegger, is open to accept Concert and Oratorio Engagements for the coming season. Address, N. Vert, Esq., 6, Cork Street, W.; or, 14, Regent Street, Clifton.

MR. F. ST. JOHN LACY, Composer and Solo Baritone, requests that all communications respecting "At Homes," &c., be addressed to him at the Royal Academy of Music, Tottenham Street, Hanover Square, W.

MR. ARTHUR ROUSBIEY (Baritone), "Messiah," Free Trade Hall, Manchester, December 18, 1886 (at a few hours' notice).

"Mr. Rousbiey proved himself an acceptable substitute for Signor Foli. In the recitative, 'Thus saith the Lord,' he was not remarkably successful, but was much more so in the subsequent solos, and his rendering of 'Why do the nations' was received with great applause."—*Examiner*.

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For terms and dates, address, 26, Old Bond Street, London, W.

MR. THOMAS KEMPTON (Bass) begs to announce that he has now recovered from his late severe illness, and is able to accept Engagements for Oratorio, Ballad, and Miscellaneous Concerts, &c. Immediate Engagements booked: Gaul's "Holy City," St. Leonard's; "Daughter of Jairus," Clapton; Ballad Concert, Highbury Athenaeum; "Elijah," Stalybridge; "Creation," Paddington; "Erl-King's Daughter," Hackney. For terms and vacant dates, address, 52, St. Paul's Rd., Canonbury, N., or St. Paul's Cathedral.

MR. FREDERIC KING begs to announce his removal to St. Fillans, 10, Canfield Gardens, Finchley New Road, N.W. All communications respecting engagements can be made to that address, or to Mr. Vert, 6, Cork Street, W.

MR. BANTOCK PIEKPOINT is Engaged at Wishaw, February 3, "Redemption"; Edinburgh, 4 and 5, Ballads; Glasgow, 5, Ballads; Manchester, 7, Ballads; South Shields, 10, Ballads; Leek, 11, Ballads; Paisley, 14, "Creation"; London, 17, "Creation"; Southampton, 18, "Messiah"; Chester, 21, "Hero and Leander"; Willis's Rooms, 22, Guy's Hospital Fund; St. Helen's, March 14, "Elijah"; Liverpool, 15, "Three Holy Children"; Finsbury, 24, "Alfred." Other dates pending. Address, 2, Russell Chambers, Bury Street, Bloomsbury, W.C.

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FEBRUARY 1, 1887.

VERDI AND HIS NEW OPERA.

By the time these words are read Verdi's "Otello" will, in all probability, have been produced at the Milan La Scala. The sooner the better for public curiosity, which is powerfully excited throughout the musical world, and especially for the great mass of musical journalists who, from day to day, or from week to week, feel themselves bound to assume a knowledge though they have it not. The unfortunate persons in question cannot be congratulated upon the accuracy of their vaticinations with regard to "Otello." The secret of the work has been well kept under the stern eye of its composer, whose horror of anything like a *réclame* is notorious; and hence the journalists have had little or nothing to exercise their imaginations upon. Of course they have gone wrong; the Frenchmen especially, and *à propos* some of the Parisian newspapers are amusing reading. They gravely put forward all sorts of fantastic rumours, one of them even giving currency to such a "cock-and-bull" story as that Verdi, in his hatred of everything French, had determined to keep French instruments, such as the Sax family, out of his score and, consequently, out of his orchestra. "Why, then, does he retain the services of our Lassalle," indignantly demanded the Gallic organ; which should have put the question to itself as a corrective of its own credulity or wrong-headed fantasy. All this comes, we suppose, from competition for news. Journalists now-a-days cannot afford to wait for information flowing through its legitimate channel. They must needs go listening at key-holes, overhearing scraps of conversation, taking surreptitious peeps behind the scenes, and, as a last resource, when the story will not hang together, calling upon their fancy for facts. We decline to follow the example, and, therefore, frankly state that we know nothing about the new opera save that it deals with the story of "Othello," that the book has been prepared by Boito, the poet-composer of "Mefistofele," and that the music has been written as a means of relaxation from the duties of a country gentleman, by Giuseppe Verdi, Senator of the Kingdom of Italy, landed proprietor and successful breeder of horses.

We lay stress upon Verdi's position as just stated, because his career is divisible into two powerfully contrasted parts. The first part embraces all the years of his musical activity from 1839 to 1867. During that period the master was a regular worker, and brought forth his yearly crop of music with comparatively few interruptions. There were ten barren years—1841, 1852, 1854, 1856, 1858, 1860, 1861, 1863, 1864, 1866—and eighteen productive ones, some of these being very fertile indeed. In 1844, the crop consisted of two operas; in 1845, of two; in 1847, of three; in 1849, of two; the same in 1853 and 1857. So far, we observe the labours of a professional composer, animated by the ambitions, and struggling with the heavy duties of his calling. But Verdi's life, from 1867, when "Don Carlos" was produced, till the present time, takes a very different complexion. He has left the open mart, with profit; retired from business; devoted himself to rural pursuits, and only resorts for relaxation to that which was once an employment. "Aida" (1871) and now "Otello" are the product of leisure hours spent at the desk when garden, field, and farm made no pressing claims. The Squire amuses himself at composition. But even

his amusement, as we have seen, is leisurely pursued. Sixteen years have elapsed since Verdi's last opera ("Aida") saw the light, and it is now a very long time, comparatively, since rumour began to gossip about a successor. Of course there is no wonder in this. Old men frequently do for pleasure that which they once did for gain, but set about the task in the deliberate fashion born of feeble circulation and failing power. The true marvel is that we are about to receive an opera from a man seventy-three years of age. There are few parallels to this in musical history, and scarcely anything that can fairly be called a parallel in connection with the lyric stage. Auber's "Le Premier Jour de Bonheur" and "Le Rêve d'amour" were both produced after he was eighty, but all the difference exists between a light comic opera and a work of such proportions as "Otello." It may, no doubt, be urged that Verdi has taken a long time over his task, and that he is comparatively young for his years; but the fact remains that his achievement stands well nigh alone.

To our mind there is something sympathetic in the circumstances under which "Otello" has been written. To begin with, the master has worked at it almost on the spot where, with everything against him, he began the battle of life. An engraving of the house in which he was born is now before us, and shows one of the dwellings with wide low-pitched roofs which are so common in that part of Italy. The house presents its gable towards the road, with a door in the centre, having a window on one side. There are three windows on the floor above, while the slope of the roof to the left is so continued as to cover a kind of stable or out-house. A few trees shelter the little place, and in front is what appears to be a cultivated field or garden. In this dwelling Verdi's father carried on the business of a publican and grocer, but could hardly have been more prosperous than the peasants, his customers. The hamlet of Le Roncole is very small, and inhabited by poor people even now. What must it have been in the devastating years which opened the present century?—in 1814, for example, when Muscovite soldiers descended upon it with fire and sword, outrage and murder, and the infant Giuseppe was only saved as by a miracle. The son of the Cascina at Le Roncole was clearly handicapped in the race of life. What could be less promising than his youthful fortunes? As a boy the Fates were hard upon him. Twice he nearly perished; once he suffered from the brutality of a priest at whose altar he served; he began his musical career by playing the organ in the village church for four pounds per year, and when he sought admission to the Milan Conservatoire, submitting to the necessary examination, he was sent back rejected and humiliated.

The little village inn where life opened thus inauspiciously still stands, we believe, and not far from it is a handsome country house, surrounded by beautiful gardens, well-cultivated fields, and every sign of prosperity. The son of the inn-keeper lives there, as one who has conquered in the struggle for existence and for fame, and thence, as the slow fruit of dignified leisure, comes the new opera.

Verdi's present position is almost, if not quite, unique in the history of musical composers. Most of them have had to struggle on to the end, or, if not compelled to this, have chosen to remain in the full current of artistic life. We cannot now recall a single example, apart from Verdi, of an eminent composer withdrawing to rural life, and passing his last days as a country gentleman, given up to the petty concerns of a farm and a garden. This consideration heightens, and makes additionally interesting, the contrast between the tumble-down inn at Le

Roncole and the Villa Sant' Agata. Verdi's present home is certainly charming enough to attract a man less averse from society and city life than its owner. Nature, to be sure, has done little for the country round about, which is simply an uninteresting though well-cultivated plain. But within the musician's boundary art has accomplished much. The master's garden receives his constant care and is a "place of delights." All the flowers that grow under an Italian sky bloom there in profusion; there, too, are rustic grottoes overrun by creeping plants, a lake and its offshoots, on which Verdi sometimes takes rowing exercise; avenues of trees, and all the graceful surprises of the landscape gardener. The house itself is a solidly built, rectangular structure, two stories high, and embowered in trees. At the front, three French windows open on the top of a short flight of steps extending the whole width of the building. Three windows are on the floor above, and as many smaller ones just under the "caves" of the flat roof. The side walls appear to be supported by a row of narrow arches, wider ones running along in rear, where the domestic offices are situated. The interior shows more regard for solid comfort than luxurious display, though the master's library is rich in works of art sent as tributes by his admirers. But, indeed, the whole place indicates its possessor as a practical man, who keeps up a certain amount of state because it pleases him, and who never goes beyond his own requirements in order to make an impression upon others. Verdi lives a very quiet, methodical life at St. Agata, one day being very much like another. He rises early, spends the morning in looking after his garden, stables, and grounds, devotes a part of each afternoon to work in his study, goes out riding, comes home to dinner about 6 p.m., and at 10 retires to bed. So the current of the master's closing days flows equably on, in startling contrast to the struggles and agitations of his early years.

But the contrast just referred to is not the only feature which now excites sympathy. Though, at the moment of writing, his "Otello" is a closed book, the master's whole history invites us to believe that it contains further evidence of a progressive mind. Every student of his works knows that the Verdi of middle life is not the Verdi of an earlier period, and that the composer's advanced years have brought another change, exemplified in his "Aida." With regard to this subject a good deal has been written. On the one hand, enthusiastic Wagnerians have claimed Verdi as a convert to the teachings of their master; on the other, it is denied that any change at all of a radical nature has taken place. For example, Signor Mazzucato, writing in Grove's "Dictionary of Music and Musicians," says:—

"No doubt there is a great difference between 'Attila,' 'Ernani,' 'Rigoletto,' and 'Aida,' but we submit that the difference is to be attributed to the age and development of the composer's mind, and not to a radical change in his way of rendering the subject musically, or to a different conception of the musical drama. The more refined expression of 'Aida' compared to 'Il Trovatore,' and of 'Il Trovatore' compared to 'Nabucco' or 'I Lombardi,' answers to the refinement of musical feeling which audiences gradually underwent during the forty years of the artistic career of the great composer; he spoke a higher language, because that higher language had become intelligible to the public; but what he said the first day is what he always said, and what he will say again, if he should ever break his long silence."

The same writer remarks: "Let musical critics and philosophers say what they will, audiences in

every quarter of the world will unanimously declare that the best opera is the one that amuses them best, and requires the least intellectual exertion to understand." He then suggests Verdi's preception of this fact, but his acceptance of it as a guide of action:—

"To deliver a lecture on astronomy before a select number of scientific men is quite a different thing from holding a course of lectures on astronomy for the entertainment and instruction of large and popular audiences: if one means to give something to another, one must give what that other is able to receive, and give it in the fittest way. This is what Verdi did during all his musical career, and his manner of thinking, feeling, and living made it quite natural to him. Verdi felt, much more than learnt, that rhythm, the human voice, and brevity were the three elements apt to stir, to please, and not to engender fatigue in his audiences, and on them he built his masterpieces. When choosing his libretto he always preferred plots in which the majority of the public could take an interest. . . . In the poems of 'Traviata,' 'Rigoletto,' 'Trovatore,' &c., even the most learned men will have no trouble in bringing home to themselves the feelings of the *dramatis personæ*."

In these observations there is much that Verdi would decline to accept as a compliment, and we think that the writer has asserted too much in representing the master as waiting upon popular feeling, and carefully adjusting his art to the circumstances of the moment. We are, however, bound to add that Signor Mazzucato is supported by the evidence of Fétis, who says:—

"A man of intelligence, he does not trouble himself about the opposition of connoisseurs, and he knows that men of taste are always a small number, who can neither make nor hinder success. He has judged his age and country (for he is a thinker) and understands that the time for considering the essentials of the beautiful in art has passed. That of nervous feelings has come, and to nervous feelings he addresses himself. An examination of his scores permits no doubt on this point. All is arranged for effect, and for exaggerated, violent, exuberant effects; the unison of voices, the *staccato* of the orchestra, frequent changes of movement, forced and persistent rhythms, voices vibrating high up in their scale, incessant contrasts of colour—all in this music addresses itself to the senses."

This almost amounts to a charge of prostituted genius—a charge with which we have no sympathy. Our belief is that Verdi has always written honestly, and that his wonderful success arose from the fact that he is, or, rather, was some years ago, peculiarly a man of his time. More masculine and capable of stronger feeling than Bellini and Donizetti; of imperfect (in the sense of restricted) musical education and experience; a powerful nature which sought other than the ordinary means of expression, Verdi composed as was natural to him, and had the good luck to reflect the prevailing mood. But the early, rugged, passionate style has undergone a long course of modification, not because the public called for it—they distinctly did nothing of the kind—but because it was the natural outcome of extended experience, clearer perception, and a more cultivated artistic nature. Signor Mazzucato is quite right when he declares that what Verdi had to say at the outset he says now, but the manner of speech is altogether different. The rough strident utterance of the past has been toned down to the polished delivery of the present; but, happily, gain of artistic elegance has not been made at any great sacrifice of power and individuality. This brings us back to the point of sympathy with

Verdi's present position. He is not likely in "Otello" to go back from the standpoint of "Aida," and it is interesting to find an old man still progressive, still enlarging his ideas, and amending their expression.

Amateurs everywhere indulge a hope that "Otello" may turn out a masterpiece. Even those who are not among Verdi's admirers must wish for his last effort all the success that he himself desires. Poetic justice would be insulted by a failure, and the closing years of a great career be embittered by the feelings of one of whom it has been said that he "lags superfluous on the stage." Success, moreover, may give somewhat of revived interest to the lyric stage, now languishing everywhere, because popular works are worn out, and the popular taste is not yet educated up to the level on which classic masterpieces are a constant joy. The worst of the outlook is that Verdi seems to be the last of the giants. No one, as far as we see, is likely to continue the line. There are plenty of smaller men, but when Verdi and Gounod pass away, will any of them be qualified to occupy their places? But a truce to forebodings. Let us be thankful that the composers of "Aida" and "Faust" still live, not only as men, but as musicians, and are yet able to do service in the cause of art. That is the proper feeling of the moment.

THE TROUVÈRES OF THE THIRTEENTH CENTURY AND THEIR SONGS.

In the November issue of THE MUSICAL TIMES I gave a succinct analysis of the Siena MS. Collection of Norman-French (Trouvères') Songs,* together with a brief sketch of the peculiar political and social conditions under which the lyric poetry of the trouvères began to flourish in the twelfth, and reached the acme of its glory in the thirteenth century; and so widespread, so lasting was the influence of that great "renaissance" period of music and poetry, that a few further remarks on the Artesian trouvères and their songs may not be deemed unwelcome. For the purpose of illustration, I shall, at the same time, append to this notice a few compositions transcribed from the original text and music of the Siena MS.†

One of the most remarkable features of that great movement—a "renaissance," a new birth, in the true sense of the term, rather than a mere revival—was not only its spontaneity, but its continuity; for, in spite of the constant wars of rival princes and political factions, it spread and progressed so steadily that the lyric muse fully shared the honours and triumphs which the sister arts of painting and sculpture won under the same varying and often adverse circumstances. As I pointed out in the previous notice, the sudden and extraordinary impulse imparted to poetry and music, first in Italy and Provence by the troubadours, and somewhat later by the trouvères in Northern France, was the direct effect of the thrilling and inspiring episodes of the crusades. The movement, as such, emanated, therefore, from the nobility and gentry. Having flocked to the East in search of heroic deeds and adventures, the crusaders returned full of poetical enthusiasm, and deeply imbued with the spirit and dazzling example of Oriental romance, whose leading characteristic, devotion to the fair sex, they extolled in glowing colours before admiring audiences, eager to adapt to their own society a novelty which was all the more attractive because derived from fabled

lands, from Eastern poets, and imported into Europe by gallant Christian knights.

Every true knight must serve a lady—the lady of his heart, the soul of his delight. Such was the social maxim which, dating from the time of the crusades, endured for centuries. This gallantry, devotion, or passion, required as often as it proved hopeless and even fatal, naturally found expression in rhyme and song; and hence it was that a true knight always aspired to being not only a lover, but also a poet and a musician. The vast majority of these cavaliers, we may safely assert, never rose above the level of mere amateurs, as successful in love adventures as they were in murdering music and poetry. Of these cavaliers we have excellent specimens in the Spanish "Cortejo," and in his Italian counterpart the "Cavalier servente," both of whom, moreover, forcibly remind us of Sir Tristram of old, ever ready to sing and play to his ladies, "not earnest, like a minstrel at his task, but with a sportive, careless, easy style." Of the "Cavalier servente," Byron's poem "Beppo" gives a masterly description in the person of the Venetian Count:

And then he was a Count, and then he knew
Music and dancing, fiddling, French and Tuscan;

He patronised the Improvisatori,
Nay, could himself extemporise some stanzas,
Wrote rhymes, sang songs, could also tell a story.

Musical cavaliers of that stamp, it need hardly be said, have no more claim to be called "poet-singers" than those modern abominations, happily fast dying out, if not already defunct, the drawing-room singers of comic songs: Heaven forbid that the Muse should be degraded by such disciples. The troubadours and trouvères who graced the twelfth and thirteenth centuries, and whose lyric poetry forms one of the great landmarks in the history of music, were men of very different artistic mould; as their art progressed, they came to constitute an honoured profession; and it is with them alone that we have to deal.

This brings me to the interesting, and, in its way, important question as to what, in the twelfth and thirteenth centuries, really was the social position of the poet-singers; and the inquiry seems the more appropriate, as on this point there is a good deal of misconception for which the vague term "minstrel" is in no small degree responsible. In the early and ordinary acceptation of the term, the minstrel—literally, one who ministers or serves—was very much on a level with the organ-grinder or street singer of our own day; he was classed with buffoons and mountebanks, if we may trust the spirited account which Whistlercraft gives in his "Interesting Particulars relating to King Arthur and his Round Table," written, be it noted, as recently as the eighteenth century.‡

It will be seen that the poet makes a distinction between minstrels and singers, the former being players of instruments; and in this he but conforms to the Scriptural sense of the term: "The singers go before, the minstrels (or 'players on instruments') follow after." The altogether inferior position of the minstrel is further attested by the fact that in the feudal ages he was also called "juglar," or "jongleur," which term, though derived from *jocularis*, and originally equivalent to juggler, came to be applied both to singers and players. Of

But the profane, indelicate amours,
The vulgar, unenlighten'd conversation
Of minstrels, menials, courtizans, and bores,
Although appropriate to their meaner station;

Beggars and vagabonds, blind, lame, and sturdy,
Minstrels and singers with their various airs;
The pipe, the tabor, and the hurdy-gurdy,
Jugglers and mountebanks with apes and bears.

* Codice di Canzoni in antica lingua francese, con note musicali. H. X. 36.

† The songs selected for illustration will be published at the conclusion of the article in the next number.

this we have an illustration in an authentic account which Ramon Vidal, an eminent troubadour, has left of a sumptuous banquet given at the Castle of a "mighty English Baron," whose honoured guest he was at the time. After describing the gaiety of the scene and the brilliancy of the company, consisting of "great nobles and beautiful ladies," he goes on to say: "The festive entertainment was proceeding, when, lo and behold! all at once a jongleur, good looking and well dressed, stepped into the banquetting hall; and, God save the soul of my fathers, if he did not actually walk up to our host and humbly crave leave to perform; and this granted, he sang us many a song and recited many a tale."¹ Such, then, was the "juglar" or minstrel as understood in Provençal. That the term had the same meaning in Norman-French is attested by the records of a religious ceremony at Arras, founded on a curious tradition which dates from the year 1005. At that time Arras was ravaged by the plague; but the Virgin, "who loves the sweet sound of stringed instruments," appeared to two "jongleurs" or "ménestrels," Jtier and Pierre Norman, and presented to them a miraculous candle which was to drive, and did drive, away the plague.

La douce mère Dieu ama son de vieile,
A Arras la cité fist courtoisie et bele
Aux jongleurs dona sainte digne chandele.†

From that time the sacred candle, carried by two minstrels, always formed an important part of the annual procession of the earlier "Puy of Arras"; nay, at Valenciennes, on similar occasions, the youngest minstrel always carried a taper entirely composed of the drops which had fallen from the holy candle of Arras. In this sense, then, the minstrels or jongleurs were youths attached to the Cathedral, and probably combined the functions of choristers, players, and candle-bearers, and otherwise assisted at the religious services. In the fourteenth century the "ménestrels" had become so numerous that in large cities they occupied a separate quarter. Thus we read that, in Paris, their quarter was founded in 1331, by two "jongleurs," named Jacques Grure and Hugues Lorrain; and De Laborde, a distinguished authority, tells us, in his "Emaux," that in the fourteenth century there were "all sorts of ménestrels," to wit, those who went from castle to castle singing songs or reciting fables; then those who performed on instruments; these latter, again, were sub-divided into minstrels "great and small," according to the size of their particular instrument; and further, there were minstrels of the violin, the harp, the lyre, and the lute.

However these definitions may vary in particulars, they establish one broad and essential fact—that, throughout the Middle Ages, the minstrel never had any place whatever in society; and it was not till the nobility and gentry, fired by religious and romantic enthusiasm, began to cultivate music and poetry that the muse, thus regenerated, was raised to the level of the sister arts and recognised in the polite society of the day. On the one side we have, therefore, the poet-singers—viz., the troubadours of Provence and Italy, and the "Trouvères" of Artois, Picardy, and Flanders; on the other side we have the minstrels or jongleurs; and the well-defined and rigidly observed difference between the two was as wide as that between a master and a menial, or a professional and a quack. True it is that the minstrels survived the poet-singers, as indeed they had preceded them; but even towards the end of the fourteenth, and the beginning of the fifteenth

century, the jongleur, though he might be a "virtuoso," never rose to the social or artistic level of a trouvère; at the most he became a "bastard trouvère," and, indeed, marked the decline of Norman-French lyric poetry. It is, therefore, clear that the term "minstrel" is altogether inadequate, nay, positively misleading, when applied to the troubadours, trouvères, and, it may be added, to the "Minnesänger"; and that so unfortunate a term should be discarded, or at least limited to its proper meaning, is, in the interest of art, assuredly a consummation devoutly to be wished.

That the profession, if so it might be called, of the poet-singer, both in Provence and in Northern France, was an honoured one; that, in society, the troubadour and trouvère enjoyed special privileges, and that his acquaintance, nay, his friendship, was courted by the reigning princes of the time—of this the records of history, as well as the extant compositions of the poet-singers themselves, furnish abundant and indisputable proof. Among the troubadours, the very first whose songs are recorded is no less a personage than Guillaume II., Count of Poitiers, living in the eleventh century. Besides him I need only mention three of the most celebrated, whom Dante honoured with a place in his "Divine Comedy": Bertram, of Bormio, Viscount of Altaforte in Gascoign, who, besides being a famous warrior of the twelfth century, was also a poet-singer of the first rank; violent in hatred as he was ardent in love, it was he who, by his inflammatory songs, never ceased to incite John Lackland to rebellion against his father, King Henry II., to whose crown the County of Gascoign belonged at that time.

Equally famous was Sordello Visconti, of Mantua, whose stinging "Serventes," or satirical songs in Provençal, made him no less feared than his proficiency in arms; whilst Arnaldo Marvello rose to honour and fame by his "Lais," those sweet and plaintive songs of which Dante said that they were written in better Provençal than he himself could have written them in Italian. It is worthy of note that Dante himself, whose refined artistic taste and ardent love of music pervade his great poem throughout, admirably defines the difference between the poet-singer and the minstrel, viz., the player or accompanist, when he says:—

Come a buon cantor buon citarista
Fa seguir lo guizzo della corda,
In che più di piacer lo canto acquista.*

As regards the social position of the trouvères—and it is with them that we are here more particularly concerned—the historical evidence at our disposal is even more ample and instructive than that relating to the troubadours. One of the earliest and most eminent trouvères, Châtelain de Coucy, to whose tragic history in connection with his lady-love, Madame de Fayel, I alluded in a previous notice, was of noble birth, and, having assumed the Cross, died towards the end of the twelfth century. Blondel de Nesle is generally mentioned as de Coucy's contemporary, simply because the year 1193 was that of Richard I.'s captivity in the Castle of Löwenstein; but in the closing years of the twelfth century that well-known trouvère must have been as yet a very young man to undergo the hardships of his wanderings abroad in search of his royal friend and patron; and he may, therefore, more properly be classed with the trouvères of the beginning of the thirteenth century. At all events, the familiar story of Blondel, even when divested of the romantic surroundings with which it was clothed, first by Fauchet, and later on by the librettist of Grétry's opera, "Richard Cœur

Diez. "La Poésie des Troubadours." 1845.
† "Bibl. Imp Paris": "Le dit des Taboueurs."

* "Paradiso," canto xx. 12-144.

de Lion," is a striking illustration not only of the bonds of friendship that united a powerful prince and his *trouvère*, but also of the facility with which an accomplished and gallant poet-singer gained access to ducal castles and carefully-guarded strongholds such as Löwenstein, even though he came as a stranger. In his travels a *trouvère*, more especially if his fame went before him, was always sure of a hearty welcome; for, apart from his artistic merits, he was generally a knight of handsome presence, and excellent company; nay, in his intercourse with royalty, he enjoyed certain privileges, such as indulging in a joke or in gentle satire at the expense of his exalted host or patron; "he quaffed," as Béranger says, "his cup under the very nose of royalty"—

Troubadours et trouvères
Au nez des rois vidaient gaîment leurs verres.

This immunity, however, had its limits; nay, history records that in 1124, Luc de la Barre, a noble cavalier and poet-singer, had his eyes put out by order of King Henry I., who was incensed at the *trouvère* for having dared to compose too biting a "servente" or satire on his majesty. This mode of wreaking vengeance, more worthy of an Eastern sultan than of an English king, surmised, to boot, Beauchere the Scholar, is, happily, an isolated case; and, certainly, the punishment seems so monstrous even for those days of arbitrary power, and so out of all proportion to the offence, that we may not unreasonably look for another motive, not indeed less inadequate, but one of a more delicate nature; for when, in those days, a favourite poet-singer fell into disgrace with his royal patron, the immediate reason was not infrequently the latter's jealousy in love; and, therefore, not improbably, in this case too, "*il faut chercher la femme*." Another instance of the high esteem which the *trouvères* enjoyed, is Adam de la Halle, surnamed "le Bossu," or hunchback of Arras, of whose extant compositions—thirty-three in all—twenty-one songs are preserved in the Vatican MS. of 1490. Living about the middle of the thirteenth century, he was, in spite of his bodily infirmity, one of the brightest ornaments of the Puy of Arras, and was the personal friend of Charles of Anjou, whom, in 1265, he accompanied to Italy in the campaign against Manfred, where, it is believed, he composed his "*Roi de Sicile*." As regards Charles of Anjou, he is described by Villani, the Florentine historian, as of a sullen and silent disposition, "little given to the pleasures of song and poetry"; nor is it improbable that such appeared to be Charles' frame of mind when in Florence, where he was surrounded by loquacious and factious intriguers, whom he distrusted and, therefore, treated on the principle that speech is silver, but silence is gold. But, on the other hand, we have it from French authentic and impartial sources that Charles was himself a composer of lyric poetry, and cultivated the friendship not only of Adam de la Halle, but also of Perrin d'Angecourt, Jehan de Bretel, Robert du Caisnoi, and other Artesian *trouvères*. Of the privileges which the *trouvères* enjoyed at the Court of St. Louis, Charles of Anjou's royal brother, it is needless to speak here, because the great artistic culture which distinguished that most excellent Christian monarch, and his enthusiastic love of lyric poetry, more especially that of a sacred character in glorification of the Virgin and of the crusades, are too well known. Among the distinguished *trouvères* who graced the Court of St. Louis were, notably, Gilles le Vinier, who assumed the cross at the same time as St. Louis, and Gautier de Dargies, a Picardie noble, of whose twenty-seven extant songs six are preserved in the Vatican MS., 1490, while a seventh is contained in the Siena MS.

Robert I., Count of Artois, another brother of St. Louis, and his brother-in-law, Henri III., Duke of Brabant, also count among the illustrious patrons of lyric poetry; for we know that Adenès, surnamed "le Roi," a "crowned" and celebrated *trouvère* of the thirteenth century, resided alternately at the Courts of those two princes who were, moreover, poet-singers themselves; indeed, of the Duke of Brabant's four extant compositions, two numbers are preserved in the Vatican MS., 1490. Nor must I fail to notice, as by no means one of the least interesting cases of royal patronage in those days, the friendship which existed between King Edward I. and Lambert Ferri, another bright star of the Puy of Arras about the middle and second half of the thirteenth century. This celebrated *trouvère*, who excelled more especially in *jeux partis*, and frequently challenged and was challenged by Jean Bretel, the great Artesian champion of those contests, was, at one time, the Worshipful Mayor—then equivalent to local magistrate—of St. Liénart, the modern St. Léonard, near Boulogne; for by that title Bretel addresses him in a *jeu parti* preserved in the Vatican MS. of 1490. Again, in another *jeu parti* between Ferri and Robert du Caisnoi, we see King Edward I. and Charles of Anjou acting as judges, and Ferri calling on Edward to award the prize. "Edouard," says the *trouvère*—

Edouard chief des Anglois,
Ferri vos amis courtois
Vous relierai vo jugement.

The familiarity with which Ferri addresses the King, styling himself Edward's "friend," might appear startling, were it not that, on such occasions, a *trouvère* of Ferri's standing enjoyed considerable poetical license, and that, moreover, Ferri was probably the young king's senior by a good many years, perhaps had even initiated him into the lyric poetry of the *langue d'oïl*. At all events, the friendly intercourse between the two must have dated from the time of Edward's youth, when the County and City of Boulogne, in whose vicinity, as we have seen, Ferri resided, were the frequent meeting place of the royal families of England and France.

As a striking instance of how high soared the ambition of some of the leading *trouvères* in their devotion to the fair sex, I may mention one of the two extant love songs of Lambert Ferri, which is addressed to a "*douce dame de grand nobileté*," and pleads in the following strain—

Dame d'Artois, Comtesse d'honneur,
Oef mon chant que j'ai au Puy chanté.

There is good reason to suppose that this Countess of Artois, in whose honour Ferri "sang his song at the Puy," was no other than Matilda, Princess of Brabant, who, like her brother, Duke Henri III. of Brabant, assiduously cultivated lyric poetry, not only in her native Flanders, but also as the wife of Robert I., Count of Artois. For the rest, Lambert Ferri was essentially a *bon-vivant*, easy going, amiable, well met, and greatly given to gambling at dice, as appears from a *jeu parti* preserved in the Vatican MS., 1490, in which his adversary openly taunts him with being a slave to that vice, only too common in those days:—

Ferri, li jeus de hasard
A qui vous estes sougis
Vous a fait si droit musard.

In his peculiar artistic merits, as also in his social talents, and in his weaknesses, Lambert Ferri was equalled, nay, surpassed, only by his great brother-*trouvère* (the poet-singers always addressed each other as "*Sire frère*," or "*Messire frère*"), Jehan de Bretel, the "Prince" or President of the Puy of Arras.

* Vatican MS., 1490: "Robert des Caisnoi amis."
† Published by M. Dinaux in his "*Trouvères Artésiens*."

Chivalrous at once and unscrupulous, not infrequently even licentious in his sentiments, as expressed in his compositions, Bretel was the spoiled favourite alike of princes and of the fair sex; and such was his facility of invention and resource in lyric poetry, so bold and biting his sarcasm, and so extraordinary his readiness, both in attack and repartee, that, in his specialty, the *jeux partis*, of which no less than eighty are extant, he was, by common consent, the Artesian trouvère *par excellence*, of whom even his rivals could not but say, "with all thy faults we love thee still." Among Bretel's eminent contemporaries and friends, I may notice more particularly Jehan de Grieviler, who belonged to a noble and distinguished family of Artois, and chose "Messire Bretel" as his adversary in nearly all the twenty-nine *jeux partis* which he composed besides his seven extant songs; Jehan le Cunelier, of whose compositions seven songs and various *jeux partis* have been handed down to us; Phelipot Verdière, Guillaume le Vinier, Robert du Chastel, Gérardin and Prieus de Boulogne, Colart le Bouteiller, Adam de la Halle, as also Perrin d'Angecourt or d'Hachicourt, that being the name of his birthplace, near Arras; although some writers have pretended that this distinguished Artesian trouvère was born in Provence or Auvergne. All these brilliant poet-singers—with the exception of Colart le Bouteillier, who belongs to the end rather than to the middle of the thirteenth century—entered the arena against Bretel quite as often as they pronounced judgment under his presidency; and this, I may add, applies equally to the fair ladies who not infrequently took a conspicuous part in these proceedings; not only, be it noted, as judges, but even as competitors for the prize, as is proved by an extant *jeu parti* (in the Vatican MS., 1490) between "Madame Margot" and "Dame Maroie."

(To be continued.)

THE GREAT COMPOSERS

By JOSEPH BENNETT.

No. XX.—GLINKA (continued from page 14).

LAST month we left Glinka studying at Berlin under Dehn, and haunted by thoughts of creating a distinctly Russian school of music. The course of instruction lasted less than half a year, but the time was turned to good account by the skill of the master and the industry of the pupil. Dehn wrote four little lesson-books for his Russian friend, into which was compressed all that he deemed essential of harmony, melody, counterpoint, and instrumentation. With these in hand, and the advantage of his teacher's constant supervision and criticism, Glinka made rapid progress. But the enlargement of his artistic horizon, and the development of his means did not turn him from what had become the fixed idea of his life. He resisted temptation to enter into the common field of music and labour there; preferring, with an instinct quite prophetic, to cultivate his art in the outlying and neglected patch that represented his mother-land. Throughout his tentative Berlin efforts, he restricted himself to the treatment of Russian melodies, and composed a number of pieces which afterwards found a place in opera. At this time, indeed, he contemplated a lyric drama having a Russian subject, written in the Russian language, and composed in a Russian spirit and style. The young musician was unquestionably right in setting this ideal before himself—right in principle as well as justified in result, since each country best serves the universal art by cultivating its own branch thereof. We would that the gifted youth of all nations were as faithful as Glinka in a matter so vitally important.

A letter written by Glinka to a friend in Russia is cited by M. Fouque as bearing upon the question just raised, and may be translated here with advantage:—

"My good S—,—You are wrong to complain of my silence. Friend has not forgotten friend. You are always in my remembrance; always near my heart. On the last occasion I wrote to you from Italy, whence you ought several times to have received news of me. I left that smiling land without too much regret. What will you? That joyous, animated, intense life, finished by disgusting me. The fault is mine in not being easily satisfied, for, to say truth, and modesty apart, I found many persons whom I could love, and received the most flattering proofs of sympathy that an artist can desire."

"I recall to myself 'Norma,' but at the present moment I willingly go to the Royal Opera to be regaled with 'Der Freyschütz.' And, being daily engaged with Dehn, I devote the greater part of my time to profiting by his counsel. . . . I shall not remain long here, and I cordially anticipate the moment when I shall embrace you. There is a project in my head—an idea—this is not, perhaps, the time to make a complete confession, and, if I were to tell all I should expect to see in your face the signs of incredulity. . . . Is it necessary to speak out? Well then, I think that I can, even I, give to our theatre a large and important work. It will not be a masterpiece, that I am the first to admit, but will not be so bad. What do you say about it?"

"The important point is to make a good choice of subject. In any case, it will be absolutely national, and not only the subject but the music. I want my dear fellow-countrymen to find themselves at home in it, and to know that here no one takes me for a vain-glorious and presumptuous person, who, like the jay, wears borrowed plumes."

"I begin to fear that I weary you in prolonging beyond measure a description of that which still lies in the limbo of the future. And who knows if I shall find within me the power and talent necessary to fulfil the promise that I have made to myself! Adieu."

M. Fouque comments upon this letter as follows:—

"There reigns in it a charming tone of modesty which gains our sympathy. Before all, the young amateur musician, now a real artist, fears one thing—to seem too satisfied with himself. But his *démon* worked upon him—the fixed idea would, at any cost, come to the front. One might say that a voice urged him onward, and that the muse whispered to him 'Thou wilt write Russian music.'"

During Glinka's stay in Berlin news arrived that his father had died. Upon this the young musician started at once for home, accompanied by his sister who, being in a weak state of health, took with her a nurse named Louise. Louise "was sufficiently good looking," we are told, "but had hands and feet of unusual size." Glinka appears to have been a man of taste in such matters, and he objected to the young person on account of her extremities; but, as no one else would undertake to guard the invalid through such a journey, it was a case of Louise or no nurse at all. "This circumstance," writes Glinka, "had a singular influence upon my destiny." The manner of it was as follows:—

The composer had become attached, during his Berlin days, to a young lady whom he was naturally anxious to see again. When, therefore, his mother and sister left Novospasskoie for St. Petersburg, and it became necessary to send the nurse back to the Prussian capital, Glinka cheerfully undertook to act as her escort. All went well as far as Smolensk, where it appeared that the papers of the damsel with the large feet were not regular. A diversion to St. Petersburg in search of the necessary signatures

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became indispensable, and thither the two travellers repaired, putting up at the house where Madame Glinka and her daughter were temporary residents. There the composer met his fate, in the person of a young lady, Maria Petrovna Ivanof. It was a case of love at first sight, and violent love to boot. The Berlin enchantress was straightway dismissed from mind; poor Louise had to make her way home unattended, and a year later Maria Petrovna Ivanof changed her name.

The marriage turned out anything but a happy one. Maria was pretty, but frivolous. She cared nothing for music, had no sympathy for her husband's pursuits, and thought of nothing but balls, entertainments, and dress. Besides, she possessed a mother. Actually on his wedding day Glinka had been warned by a sympathising friend against the elder lady: "Don't let her enter your house." But who can be harsh under such circumstances? The young couple went to live with the elder lady, and then their troubles began. Deplorable scenes took place between husband and wife, into the midst of which the mother-in-law poured a volume of bad Russian; and at last came separation; Glinka went to live with his mother, and, after her death, became the care of a devoted sister.

Literary and artistic St. Petersburg was, at that time, animated by strong patriotic feeling. A general desire to assert the genius of Russia, and to devote all resources to her intellectual glorification, prevailed in the society of which Glinka formed a part. This, as may be supposed, encouraged his fancy for the production of a Russian opera, and at last induced him to apply to a literary compatriot (Jankowski) for a subject. The one decided upon was the devotion and heroic death of Ivan Sousannine, who made his name immortal under the following circumstances:

After the death of the Czar, Boris Godounof, the Poles invaded Russia and advanced nearly to Moscow, where they formed a design to entrap and carry off the new ruler, Michael Romanoff. For this purpose they ordered a peasant, Ivan Sousannine to guide a party to the abode of the Czar. Ivan pretended to comply, but secretly warned Romanoff of his danger and led the Poles into the middle of a trackless wood. Finding themselves cheated of their prey, the enemy killed the devoted Russian, who thus gave his "life for the Czar."

In laying out this story, Jankowski added a love interest in the persons of Ivan's daughter, *Antoneda*, and her betrothed, *Sabinine*; and invented a sympathetic character in *Vania*, an orphan boy adopted by *Ivan*, and employed to carry the warning message to *Romanoff*. The *scenario* ended with a grand coronation in the Kremlin. Glinka was charmed with Jankowski's sketch. It supplied exactly what he wanted, and interested him the more because, as the second act was laid in the camp of the Poles, he could employ and contrast the characteristic music of both nations. The next thing was to find a poet who could write the words, and, eventually, the Baron von Rosen, secretary to the heir-apparent was chosen. "Rosen" says M. Fouque, "accepted the task willingly, but, in his quality as a German, he hastened slowly. Glinka, on the contrary, wrote in an immense hurry. The music was nearly always ready before the words, which the excellent Baron was then compelled to adjust to the melody, not without deep complaints and long discussions when the musician appeared dissatisfied. Glinka, whose creative fire burnt fiercely, composed everywhere and always—when riding, when in the country, when visiting, or in the midst of his family and friends." Having completed his task, the Russian composer did

not hide the result from his friends. Parts of the work were soon performed in the drawing-rooms of the capital by artists connected with the Imperial Theatre. "You make my people sing," remonstrated the director, "in rooms where smoking goes on. You do not consider that this hurts the voice." The remedy, as M. Fouque points out, was to play the work on the stage, and to this the matter came at last. Arrangements were made in the spring of 1836, one of the conditions being that Glinka should renounce all his author's rights.

As the Theatre was under repair, some little delay took place—probably to the advantage of the representation; if not to the rehearsals which were carried on amid the sound of hammers. On one of these occasions the Emperor Nicholas attended, "Are you satisfied with my artists?" demanded the autocrat. "The zeal and conscientiousness with which they do their duty charm me," replied the composer, whereupon Nicholas sanctioned the dedication to himself of the new opera, which changed its name from "Ivan Sousannine" to "Gisn za Tsaria" ("Life for the Czar"). The first performance took place on November 27, 1836. Regarding it, Glinka writes in his autobiography to the following effect:—

"It is impossible to describe the sensations I experienced that evening, especially at the beginning of the performance. My wife and I occupied a box in the second tier, all those in the first being reserved for the principal officers of State, and the families of the Court. The first act went well, the trio was vigorously applauded. The second act, in which the Poles appeared on the scene, was played throughout amid profound silence. I had counted on the polonaise and mazurka, so keenly appreciated by the orchestra when they read it, and was frightened to observe the icy reception given to those pieces. On going behind the scenes, the son of Caves, to whom I expressed a part of my feelings, said: 'Would you have the Russians applaud the Poles?' The remark only half re-assured me, and I remained a prey to lively perplexity. But the entry of Vorobieff (as the boy) dispersed all my doubts. The orphan's song, his duet with *Ivan*, the quartet, the scene in G major, produced an excellent effect."

"In the fourth act, the chorus singers who represented the Poles flung themselves upon *Petroff* with such force that they tore his shirt off, and he had to defend himself in earnest. As for the epilogue, the splendour of the spectacle, the view of the Kremlin, the crowds on the stage, the disposition of the groups, the life of the scene, filled me with admiration."

The curtain fell upon an immense success, and Glinka was commanded to the imperial box, where he received warm congratulations. But the Emperor offered one criticism, in the spirit of an ancient Greek; remarking that the hero should not be killed on the stage in view of the audience. Glinka assented, and the curtain afterwards fell before the deed was supposed to be committed.

Although the composer had signed away his author's rights of representation, he did not go without reward in the shape of hard cash. On the morning after the production he received from the Emperor a purse of 4,000 roubles. Profit also arose from the sale of the score and separate pieces, but this was as nothing to the sum which would have been Glinka's but for the condition insisted upon by the manager. The new work had, of course, to run the gauntlet of professional and amateur criticism. If Prince Odoiewski, writing in *L'Abeille der Nord*, said that "Life for the Czar" was a new inspiration and marked a new epoch, Tade Bulgarine issued a pamphlet, asserting: "In music there is no new inspiration, no new period; everything has been done

that can be done." M. Fouque writes further in this connection:—

"Glinka had to triumph over another order of critics. At that time the nobility of St. Petersburg were fanatic admirers of Italian music. The idea of establishing a national music in Russia found no echo with them. They had profound contempt for popular Russian airs, and even to-day men of culture are not rarely heard to say, speaking of those national melodies, so characteristic and so charming in their free and poetic manner: 'It is the music of coachmen' (*musique de cocher*). Glinka, in his 'Life for the Czar,' did not entirely break with Italian traditions. However, Odojewski was right: it was true to say that a new inspiration animated that opera. A national spirit showed itself there in a certain number of popular tunes textually reproduced, and especially in a general sentiment difficult to analyse, which was revealed in words and situations as well as in music. Those who belonged to good society could not appreciate this merit. 'Coachmen's music!' they disdainfully repeated. 'What does it matter,' answered Glinka, 'if the coachmen know better than their masters?'"

Society, however, was not wholly opposed to Glinka's work. Poets, literary men, and artists stood on its side, sung its praises, and helped much to decide the opinion of the nation at large in its favour.

Glinka was now on the high road to fortune; so true is it that nothing succeeds like success. By way of New Year's gift (1837) he received an appointment as chorusmaster of the Imperial Chapel, with an annual salary of 2,500 roubles, apartments at Court, and the further privilege—"not unimportant," says his biographer, "in latitude sixty degrees north"—of free coals and wood. The position was one of responsibility, the Emperor being very proud of his chapel choir, and with good reason, if we may accept Adolphe Adam's opinion, as quoted by M. Fouque:—

"Religious music is that which takes precedence of all others in Russia, because it alone is typical, and not, at least as regards execution, a copy of that belonging to other nations. The Greek Church admits no kind of instrument in its services. The singers of the Emperor's Chapel sing no other music than that of the Ritual, and, consequently, are able to perform, unaccompanied, with a justness of intonation almost beyond belief. But that which makes the effect unique is the nature of the bass voices, which have compass from the lowest A of the piano (this was written in 1840) to C above the lines in the key of F, and which, doubling the ordinary bass voice an octave below, produced an extraordinary result. These living double-basses never depart from their rôle as chorus-singers; their voices, isolated, would have an intolerable heaviness, but their effect in the mass is admirable. The first time that I heard this choir I experienced an emotion never felt before, and found myself in tears at the first bar of the piece; then, when the *Allegro* came with its animated motion, and these thundering voices opened all the artillery of their lungs, I felt myself shivering and covered with a cold sweat. Never did the most formidable orchestra produce such a strange sensation—one altogether different from any that I believed music could effect. The voices of the tenors are far from being as perfect as those of the basses, nevertheless they are very satisfactory. The sopranos are vigorous, and among the boys there are some fine solo voices. To sum up, the Emperor's choir has not its like in the world."

It is no wonder that, when Nicholas first met his new chorusmaster after appointment, he said:—

"Glinka, I have one request to make, and I hope you will heed it. My singers are known all over Europe, they deserve all you can do for them. For God's sake, don't make them Italians."

Glinka entered upon his duties with great zeal. He subjected every member of the choir to a rigid examination, and put them all through a course of vocal exercises, at which they grumbled hugely. When more voices were wanted, in 1838, he started for Little Russia to seek them, travelling in an imperial carriage as a high functionary of the Empire, and being everywhere received with great distinction. This pomp and state led now and then to amusing scenes. In one town, where the mayor was expecting an official sent to make a judicial inquiry of some sort, the municipal chief came to Glinka's hotel, curious to discover the rank and character of the distinguished visitor. "His High Nobleness is asleep," answered to him Glinka's faithful servant, "and cannot be disturbed." Presently the mayor came again, with a thousand bows and cringes. Glinka received the good man pleasantly, and invited him to take tea, but had hard work to convince him that his mission was simply to hear the choir of the local church. Having obtained nineteen suitable boys, Glinka gathered them at his head-quarters in the house of a proprietor who owned 6,000 serfs, and had a complete private orchestra. There the lads were put through their paces before presentation to the Emperor. In due time they sang to his Majesty, who graciously approved, and expressed his satisfaction by giving his choirmaster several digs in the ribs of a character more familiar than regal. The same evening Nicholas met Glinka at the opera, took him by the hand, and promenaded with him as with a friend. This had one awkward result, "Like master, like man," and all the courtiers proceeded to dig Glinka in the ribs.

(To be continued.)

WOMEN AS COMPOSERS.

THAT no woman has ever been a great composer is an accepted fact; that she is never likely to become so, more than a probability. In these days, when woman has invaded so many fields hitherto occupied solely by men, one would think that the creative musician felt that he had a certain right to hold his head high among his brother lords of the creation, with a kind of Alexander Selkirk sort of complacency—

I am monarch of all I survey;
My right there is none to dispute.

But why is there "none to dispute" the right? Why should the creative faculty, displayed by women in other branches of art—poetry, sculpture, painting, and, most of all, fiction—be denied to them in music only? We may not have so many women writers of the first rank as men, but while we can point to Mrs. Barrett Browning and George Eliot, there is no disputing that women may possess the creative faculty with the pen in the highest degree. Miss Hosmer, Mrs. Butler, and many more prove that plastic creation is not out of woman's reach, why, in the name of all that is mysterious and wonderful, should musical creation be so? It cannot be out of "pure cussedness," for if the genuine lovers of music were polled—those to whom music is a real solace in trouble, a real occupation of the mind, and a growing resource—probably there would be found to be more women than men in the ranks. It is not sufficient to say: "It is just one of those odd things in woman, who is altogether an unaccountable creature, full of whims and vagaries." There must be a real reason for it.

We believe that the reason is to be found in the nature of the art itself. Music may be defined as an imaginative and emotional structure, built on a mathematical foundation. Now we all know that woman, as a rule, is not a mathematical animal; that is to say, figures, rules, proportions do not come naturally to her. Any school-manager knows the difficulty of getting a girls' school up to a high standard of arithmetic. In the higher education of women wonderful results are produced, it is true, with mathematics, but we maintain that it is done with effort. A woman must "go for to do it," to use an expressive slang phrase. Now it is this very effort which is fatal to the mathematical groundwork, which should underlie all music. It must be there because it could not help being there, "because it grew," in fact, not because the composer consciously took out his foot-rule and laid out his ground plan. I do not mean to say that a composer never uses the foot-rule, but the sense of proportion, the mathematical faculty, must be *in* him or his mental eye will fail to guide him somewhere or other, and he will fall into an analogous error with that amateur architect who built his house without a staircase. Of course, there have been women born with the mathematical faculty; at any rate, we have one instance to point to—Mrs. Somerville—but she really strengthens our argument, for her work, admirable as it was, was interpretive rather than creative.

But this is not all. We have still the imaginative side of music to deal with, and here woman's failure to create is at first sight more puzzling to account for. Most people would have no hesitation in saying that women were more emotional than men, and more imaginative too, if we exclude the very highest flights of the imagination. But here again we must carefully consider the essential difference between the nature of music and the nature of all the other arts. Painting, sculpture, architecture, poetry, and fiction are all "founded on fact," so to speak; all have a basis of imitation. The realms of nature and of humanity supply the models, set the rules, and inspire the motives of these arts. Of course, this does not prevent creation. A painter or a sculptor representing even a single figure has to express not only actions, but emotions. Thus he draws not only the bones and muscles which underlie the skin, and the hints beneath the drapery, but the passions surging through the heart. Is not this almost to create a soul as well as a body? The writer of fiction or poetry does the same, only that, as a rule, he lets you see more of the workings of the mind and soul, tries, in fact, to draw them, instead of only their outward expression, as is the case with the plastic artist. But the musician has nothing to go upon. The songs of birds, the ripple of the stream, the weird cadences, with never a close, of the Æolian harp, these all distract instead of help him. Nature does nothing for him, and humanity, as far as outward expression goes, still less. If you draw a leg or an arm anybody can see that it is a leg or an arm, supposing at least that you have mastered the alphabet of painting; but who shall recognise with certainty the special emotion which a musical work is meant to express, unless, perhaps, it were the calmness of despair, which is generally unmistakable. One man sees a lover's quarrel where another recognises a thunderstorm, and, as a rule, even so-called programme-music might fit half-a-dozen different stories. With all its mathematical foundation nothing is so indefinite as music. It is indeed the marriage of two wholly opposite essences, and, as in most true marriages, the more evenly balanced the incongruous elements are, the more complete the union. To obtain music of the highest order the

composer must have an imagination touched to the finest issues and the true mathematical instinct. Rare such a union must always be, and with the relatively smaller area to choose from, for we suppose no one would deny that the average capacity of women is enormously less than the average capacity of men, such a case is most unlikely to occur among women.

So far we have been speaking of composers of the first rank, but, strange to say, there has scarcely been a woman composer of the second rank. With the exception of the two composed by the late Mrs. Meadows White, only one of which, so far as we know, has come to a hearing, we doubt whether there is in existence a single symphony by a woman, or many quartets besides those of the same lady. This is just as we should have expected. The composer of abstract music is one who launches out into a wholly foreign element, but it is possible to swim, if not with one foot on the ground, yet with some support in the way of a cork jacket or an oar. Such support, *pace* the shade of Wagner, is afforded to the creative musician by the writing to words, and we should therefore expect that vocal music in its two branches, opera and song, would be that found most congenial and in which they most excelled. This is precisely the case.

Dramatic works by women are not numerous. Many years ago that excellent musician, Madame Rudersdorff, was said to be writing an opera, but we have never heard of the completion of this work. So far as we know, the most successful operas by a woman have been those of Mdle. Bertin. This young lady was an original character in more ways than one. She began her artistic career with painting, but would only learn in her own manner, and insisted on beginning with brushes and a canvas at her first lesson. By-and-bye she took to music, and Fétis, who was her teacher, gives a very curious account of the way in which her operas arose. "She was consumed with the idea of writing an opera, but would not hear of beginning with the study of harmony and counterpoint. She must be taught to write airs, concerted pieces, and overtures, as she had been taught to paint pictures, an original method of instruction, which her teacher was not sorry to make a trial of. Mdle. Bertin noted down her ideas, which gradually shaped themselves into a piece of the required form, the harmony arranged itself in a similar manner, and the instrumentation, at first a matter of instinct, and full of unusual forms, ended by becoming a faithful representation of the young composer's ideas. Proceeding thus, there came a day when 'Guy Mannering,' an opera in three acts, was completed. A few friends met round the piano, and tried the work which had arisen in so singular a manner. They discovered in it great originality, degenerating occasionally into whimsicality and oddity, but above all a grasp of the dramatic situation marvellous in a woman. As the music became better known, for it was difficult, effects which had at first escaped unnoticed came to light, and a wish was felt to hear it in its complete form. A small theatre was fitted up in the conservatory of a country-house, an orchestra got together, and the result was astonishing, in spite of irregularities of form and harmony which offered large scope for criticism. This success, for it was one, decided the vocation of Mdle. Bertin." Fétis goes on to tell how "Le Loup Garon," produced at the Feydeau in 1827, had a considerable success, though less suited to her peculiar bent than "Guy Mannering," or "Faust," produced at the Italiens in 1831. Victor Hugo adapted a libretto for her from his "Notre Dame de Paris" (1836), but this opera was not a success.

This history is curious from several points of view. Here is a woman composer making a success in her day which many a man might be satisfied with, and possessed, we are told, of a very real genius for music and true dramatic instinct. But this gifted girl is so deficient in the mathematical side of her development that she refuses to study construction at all, and her life's work is summed up thus in Grove's "Dictionary of Music": "Mdlle. Bertin's imperfect studies account for the crudities and irregularities to be found in her writings among many evidences of genius." A somewhat disappointing verdict on the career of one possessed of real genius.

There have been many women, less highly gifted with imagination than Mdlle. Bertin, whose constructive faculty has been proportionately greater, and their studies consequently more regular, and these ladies have written part-songs of more or less interest. Far the greater number of lady-composers, however, have devoted themselves to song-writing, and in this department have done good work. Without entering into detail on this point, for detail would be voluminous, we may merely mention the songs of Miss Maude White as admirable specimens of what women can do in this direction.

One word of consolation to musicianly women may fitly close this paper. If we may never hope to rank high as creators, we may do almost what we like as interpreters. Still more, we may love the art passionately, if not to us shall be accorded her highest favours. Time out of mind mankind has argued the point as to which is happiest—the worshipped or the worshipper; so, at any rate, we may consider it a moot question whether we, to whom music speaks in accents which we have cultivated our ears all our lifetime to understand, and which now thrill us to our hearts' core, whether for joy or for sorrow, are not equally blest with those to whom she shows herself a willing slave, and who bend her to their will.

IN connection with the performance of Spohr's "Calvary," on the 1st inst., it may not be amiss to place before our readers some extracts relating to the first production of that work in England, at the Norwich Festival in 1839, an epoch which Spohr considered as the grand climax of his career, the reception which his works met with in England having, as in the case of Haydn, definitely set the seal upon his reputation in Germany. Spohr's own narrative of his life unfortunately closes in the year 1838, and the thread thus interrupted was taken up by his wife and family. The entertaining flavour of the autobiography proper disappears to a great extent with this change, but the circumstances of his visit to England are not without an interesting and even amusing side. In the beginning of September, 1839, Spohr, then in the fifty-sixth year of his age, set out from Cassel to Norwich, breaking his journey for a few days in London. The correspondence relative to his coming had been conducted by Dr. Taylor, the musical director of the Festival; and, in the words of the *Spectator* of that date, "it is highly to the credit of the great master that, to the question what compensation he required for the time and exertions required of him during the journey, and for direction of the Oratorio, he simply replied, 'The Committee will doubtless have no objection to pay my travelling expenses.'" It is satisfactory to learn that the Committee marked their sense of this modest request by presenting Spohr with an honorarium of 100 guineas over and above his expenses. On the morning after his arrival in Norwich, he was conducted by the Mayor to attend service in the Cathedral. The situation was not devoid of embarrassment, as the following extract will show: "If Spohr had understood the English lan-

guage, the impression made upon him by the divine service would perhaps have been greatly disturbed by the circumstance that the sermon preached upon the occasion was in great measure levelled against his Oratorio. Already, before his arrival in Norwich, several persons of the puritanical party had raised their voices against its performance, and endeavoured in every way, both in print and in the pulpit, to show that it was profane and sinful to make so sacred a subject as the sufferings and death of Christ a theme for music. It thus happened that, on the Sunday morning on which Spohr visited the Cathedral, a zealous clergyman considered it his duty to hurl a crushing discourse against his Oratorio . . . and at the conclusion implored his hearers not to surrender their souls for one day's pleasure, but to stop away from its performance." The *Monthly Chronicle* further observes on the subject:—"We now see the fanatical zealot in the pulpit, and sitting right opposite to him the great composer, with ears happily deaf to the English tongue; but with a demeanour so becoming, with a look so full of pure good will, and with so much humility and mildness in his features, that his countenance alone spoke to the heart like a good sermon." In spite of this unpromising augury the Oratorio achieved a complete success. Before this, however, Spohr appeared at the first Concert as a soloist in his Concertino "Sonst und Jetzt," and, as one of the audience, was "inexpressibly delighted" with the performance of the second and third parts of "Israel in Egypt," remarking that "English church-singers only are capable of rendering Handel's sublime music in all its grandeur." The chief interest excited by the Festival naturally centred in Spohr's own work, which evidently created a profound impression, to which result the composer's masterly conducting no doubt largely contributed. The Oratorio was listened to in reverent silence, but, at the evening Concert, on his entering the orchestra to conduct his "Faust" Overture, he was greeted with loud and long-continued applause, "by which, doubtless, the audience expressed their sense of admiration of his Oratorio which, according to English custom, could not be applauded at the time of performance." Spohr was at once commissioned to write an Oratorio for the next meeting, in 1842, an engagement which was fulfilled by the composition of "The Fall of Babylon," a work which he was himself unable to conduct owing to the refusal of leave of absence by his Prince. It is greatly to be regretted that no better translation of Spohr's amusing autobiography exists than the angular version published by Longmans in 1865, full of Teutonic turns of expression—as the above extracts sufficiently indicate—not to mention numerous inaccuracies.

PROFESSIONS of strict impartiality are not infrequently the precursors of the most aggressive criticism. This, within certain limits, is applicable to the interesting study of Gluck by M. René de Récy in a recent issue—that of January 1—of the *Revue des Deux Mondes*. To acquiesce in the extravagant claims advanced on behalf of their idol by the Gluckists, from Burney to Berlioz, is doubtless difficult; but to minimise his achievements, to regard him as occupying an isolated position, and as the preacher of barren dogmas rather than of fruitful ideas, seems to us an equally untenable position. It is difficult, argues M. de Récy, to connect Gluck with the evolution of the art. "He has neither the ingenuous candour of the early masters nor the perfection of the classics, nor the restless melancholy of the moderns." It is impossible to reduce him to any

category. Gluck's faulty science, he continues, has been conclusively established by the researches of Mdlle. Pelletants. The attempt to lay his blunders at the door of his copyists breaks down, and Handel's often-quoted strictures upon his ignorance of counterpoint are largely borne out. M. de Récy then proceeds to a chronological survey of Gluck's operas, laying stress on the curious alternations of reform and retrogression which occur throughout his whole career. After his "Telemacco," in which the notable innovation of connecting songs with musical dialogue so as to form real scenes first occurs, a long period of retrogression supervenes, and M. de Récy points out, in illustration of Gluck's enigmatical character, the calmness with which—supposing him to have had a pre-conceived plan of reform in his head—he sat down to await the providential advent of a suitable librettist. He considers the "Alceste" a falling off from the "Orpheus"—the choice of which latter subject he pronounces a stroke of genius. "Paris and Helen," according to our reviewer, is little better than a *pasticcio*, a mixture of *banalités* and exquisite ideas. The famous preface to "Alceste" fares hardly at the hands of M. de Récy, who sees in it the disposition to erect into an æsthetic rule or dogma a method which had proved successful in one instance. These prefaces he holds to be a sign of weakness, as though no wise man conscious of his being in the right would condescend to give reasons for his conduct. The remainder of the article is largely devoted to an attempt to prove that Gluck owed his success, above all, to his policy of opportunism, to his adroit manoeuvring, and the skill with which he encouraged his partisans in the famous quarrel with the adherents of Piccini. Furthermore, it was just at the very time when Gluck, now in his "third period," was posing as a great reformer, that he borrowed most freely from his works written in the Italian manner. His "inspirations" at the eleventh hour would, if carefully scrutinized, all resolve themselves into this skilful plagiarism from himself. In "Armida," it is true, says M. de Récy, he took a new departure, carrying the melody into the orchestra so as to leave the declamation more free; but in the "Iphigenia in Tauris" he reverted to the former method, relying for his attractiveness on an unusual number of airs; upon which M. de Récy adds, "En plein opéra Français, à l'apogée de sa troisième manière, c'est encore et seulement par ce dernier reste de tradition italienne que Gluck est demeuré musicien." In fine, Gluck was a genius but not of pure descent nor worthy to be taken as a model. However widely we may dissent from these conclusions, it is impossible to deny the ingenuity of the writer's arguments. It is well for him, however, that Berlioz is not alive to retort in language compared by his contemporaries to a "poisoned dagger."

WE are constantly receiving letters from indignant professors of music complaining of the terms offered to artists for their services, more especially by those who desire to enlist the talents of accredited organists and choirmasters for churches and chapels, where it is desired that the music shall be at least respectably performed. The following is amongst the advertisements of this class recently forwarded:—"Steady young man, to take charge of the choir at — United Methodist Chapel, and to preside at the harmonium. Salary £3 per annum." The correspondent who sends us this adds:—"I think this specimen is quite up to the average standard of absurdities you have previously commented on." Undoubtedly it is; but it must be remembered that those who proffer such a salary are not themselves

musicians, and simply purchase art as they would purchase any other commodity, in the cheapest market; and that a very cheap market *does* exist may be proved by an advertisement clipped from a provincial newspaper:—"A gentleman desires pupils for the piano; terms 9d. per hour." When to this we add our own testimony that in the Metropolis, and at an "Academy" with a high-sounding name, instruction is given at a shilling a lesson, that two subjects are taught "for the price of one"; and that, as the professor understands phrenology, "marvellous aid is rendered to the pupil," purchasers may feel tolerably sure that "no reasonable offer will be refused." We can scarcely expect that the world will value an artist at a higher rate than he values himself.

SOME of our daily contemporaries devoted considerable space to notices of M. Paladilhe's new opera "Patrie," in advance of the performance. We do not disparage the enterprise thus shown, but the composer should be especially grateful for consideration which cannot have its basis in three previous failures. The present state of the French lyric stage has light thrown upon it when so much fuss is made over a work by a musician no more famous than Paladilhe. "Patrie" does not mark a turn in the tide. We sincerely regret this, because every country loses by the drying up of an old established and valuable source of supply such as that to which Auber, Boieldieu, Hérold, Grétry, David, and Berlioz contributed.

THE General Committee of the Norwich Musical Festival met on the 8th ult., and the Secretary reported progress with regard to the celebration in October next. He had to say that Mr. Randegger would again discharge the functions of Conductor, having "shown himself most zealous and devoted in furthering the interests of the Festival." No "lengthy new oratorio" would appear in the programme; the Committee having resolved to rely mainly upon the performance of standard works by well-known composers." This may not be quite the policy we should desire, but it is difficult for people at a distance to criticise the action of a Festival Committee, who know the wishes of their locality. If Norfolk amateurs prefer standard works to new compositions, we may regret their taste, but cannot say that it should not be indulged at their own Festival. The Committee, however, do not exclude all novelties, and it was announced that arrangements had been made to produce two cantatas, or short oratorios:—"Isaiah," by Mancinelli, and "The Garden of Olivet," by Bottesini.

IN supporting the choice of these works, the Sheriff said that Signor Mancinelli was "looked upon as the Richter of Italy," and that Mr. Randegger had spoken of Bottesini's Oratorio as "extremely interesting, and one which would please a Norwich audience." Apart from any question of merit, the choice of two Italian composers is certainly remarkable, and, perhaps, unique in the annals of English Festivals. We say nothing whatever against it, results will decide for wisdom or unwisdom; but a Norwich contemporary is not disposed to await results before having a say on the matter. He observes: "What superiority Signor Mancinelli possesses over such composers as Mackenzie, Goring Thomas, and Cowen is not very evident, unless it be the recommendation of novelty, which he has in singularly full measure. The same remarks might be applied, in a modified sense, to Signor Bottesini, who is known to the English public less as a composer than as an unrivalled performer

upon the double-bass." Into the questions thus raised it would be profitless to enter. Besides there is decided interest in anticipating sacred cantatas from Italian sources. It is not often that such things challenge attention in this country.

THE Committee further announce the following works: Sullivan's "Golden Legend," Dvorák's "Stabat Mater," Berlioz's "Faust," Mendelssohn's "Hymn of Praise," Cherubini's Fourth Mass, Saint-Saëns's Nineteenth Psalm, and Handel's "Messiah"—on the whole, a very good selection, though "Elijah" is left out in the cold. The principal artists at present engaged are Madame Albani, Miss Annie Marriott, Miss Hilda Wilson, Mr. E. Lloyd, and Mr. Santley. October 11, 12, 13, and 14 are the appointed days of the Festival, which will have the Prince of Wales as President, though his Royal Highness is not expected to attend in person.

THE recently published memoirs of Count Beust, at one time Prime Minister of Saxony, makes a curious revelation with regard to Richard Wagner. The Count states that he once challenged the composer with having, during the revolutionary fever in Dresden, actually set fire to the palace of his master, the King. Moreover, Count Beust reminded Wagner of the existence of a paper in which the *chef d'orchestre* of the Royal Opera boasts of his deed. It is added that Wagner did not deny the impeachment. The Bayreuth master in the rôle of an incendiary is a novel spectacle, but we can hardly call it a surprising one. Wagner was never a man of half measures. When he descended into the streets with the Dresden mob, and fought the King's troops from behind a barricade, his blood was up, and a man then needs but a slight impulse to make him use a weapon other than the musket. Doubtless Count Beust's statement will be enquired into by the master's friends, who can hardly permit him to occupy a place among dynamitards and pétroleurs without investigation.

ROYAL ALBERT HALL CHORAL SOCIETY.

THE work of this Society during the past month calls for no more than brief notice. Only two Concerts were given, and one of those was devoted to Handel's "Messiah," about which it would be almost offensively superfluous to speak. The Saxon master's great Oratorio was given, in honour of Christmas, on New Year's Day, and, as usual, attracted a vast audience. Miss Robertson, Madame Patey, Mr. Lloyd, and Mr. Henschel were the principal soloists; the band and chorus were in excellent form, and lovers of "The Messiah" enjoyed a treat for which they had reason to be grateful.

The second Concert (19th ult.) brought with it a repetition of Sullivan's "Golden Legend," and an addition to the Society's repertory in the shape of Stanford's "Revenge," which had before been given only once in London—at Novello's Concerts. An immense audience, computed at 10,000 persons, attended to hear these Leeds novelties, and were well rewarded. The solos in the "Golden Legend" had been entrusted to Madame Albani, Miss Hope Glenn, Mr. Lloyd, Mr. Vaughan Edwards, and Mr. Henschel; this being a marked change from the usual (Leeds) cast. Both advantages and disadvantages resulted. If Miss Hope Glenn did not make us forget Madame Patey, the *timbre* of Mr. Henschel's voice enabled him to do more justice to the music of *Lucifer* than was possible to Mr. F. King. Mr. Henschel fairly made himself heard through the heavy accompanying instrumentation, and, we need not say, gave the Fiend's solos with appropriate as well as powerful expression. Madame Albani and Mr. Lloyd were, as usual, perfect in their respective parts. The work of the chorus and orchestra was done much as on a previous occasion, and once more gave entire satisfaction. Sir Arthur Sullivan attended, but took a seat among the audience, leaving the direction of his Cantata to Mr. Barnby, and finding reason therewith to be content. Mr. Stan-

ford's "Revenge" received a no less meritorious interpretation. The well-trained choir sang as though "on their mettle," and, with the orchestra, called forth positive enthusiasm among the audience, whose thundrous approval was something to hear.

SACRED HARMONIC SOCIETY.

It is a noteworthy fact that, while the number of great sacred works which may fairly be said to be popular has largely increased within the last few years, Mendelssohn's "Elijah" has lost none of its hold on the public mind. On the occasion of the above Society's annual performance on the 21st ult., St. James's Hall was filled with a brilliant audience, not a seat being vacant anywhere. It is satisfactory to find popular opinion in such a healthy condition; sympathies have widened and extended, they have not merely shifted, and the most enthusiastic Mendelssohn worshippers will not object to musical amateurs being on with new loves, seeing that they are not off with the old. The rendering of "Elijah," under Mr. W. H. Cummings, was of average merit. It was not absolutely without flaw, as there was unsteadiness at times in the orchestra; but nothing was done that could be termed discreditable to the Society. Mr. Santley, who has been singing with renewed power lately, was in splendid voice, and has never interpreted the part of the *Prophet* with greater power and dramatic force. Of Miss Anna Williams and Madame Patey it is surely unnecessary to say one word. The tenor airs were entrusted to Mr. Fredericks, a vocalist with a small but well-trained voice, the impression he created being fairly favourable. Miss Mary Beare and Madame Baxter were very acceptable in music generally allotted to the second quartet of soloists. Rossini's "Moses in Egypt" will be revived on the 25th inst.

MONDAY AND SATURDAY POPULAR CONCERTS.

THE musical *gourmand* has to fast in spite of himself during what is known as the "festive season" of Christmas, and the immense attendance when St. James's Hall re-opened its friendly doors on Saturday, the 8th ult., was partly to be accounted for on the general ground of public eagerness for the resumption of the season's work. At any time, however, Beethoven's Septet is an attraction, and there were other items in the programme which, added together, made up a wonderfully enjoyable Concert. Haydn's genial Quartet in G (Op. 54, No. 2) at once put the audience in good humour, and Mr. Mackenzie's very clever "Pedlar's Song," being a setting of some verses ascribed to Shakespeare, made its full effect as sung by Mr. Santley. A warm reception was accorded to Mr. Charles Hallé on his first appearance after his severe illness, and it was quickly proved that he had fully recovered possession of his manipulative powers, his rendering of Schumann's beautiful but difficult Fantasia in C (Op. 17) being in every respect admirable. The executants in the Septet were Madame Néruda, Messrs. Straus, Lazarus, Paersch, Wotton, Reynolds, and Piatti, and it is needless to add that with such artists Beethoven's masterpiece received a faultless interpretation.

An unpleasant contrast was afforded on the following Monday evening, the attendance being one of the smallest on record. We have not far to seek for a cause of this discouraging state of things; the programme did not contain a pianoforte solo, and one of the most valued features of a Monday Popular Concert was therefore missing. The piano solo is naturally regarded with special favour by amateurs; concerted works may be loved for their own sake, but a Sonata of Beethoven or a Nocturne of Chopin, played by one of the best artists of the day, is an excellent lesson to those who are still in a state of pupillage. Schubert's Quartet in D minor pleased as much as ever, and there was certainly no lack of applause for the performance of Beethoven's Sonata in G minor (Op. 5, No. 2), for piano and violoncello, by Miss Zimmermann and Signor Piatti, or for that of Mozart's Duet in B flat, for violin and viola, by Madame Néruda and Herr Straus. Mr. Thorndike being absent through illness, Miss Carlotta Elliot proved a welcome substitute as vocalist, her rendering of songs by Franz, Gounod, and others being extremely refined and charming.

The spring season has commenced with a rush of new pianists, and among them is Señor Cor de Lass, who made his first appearance at St. James's Hall at the Concert of Saturday, the 15th ult. His style of playing offers the greatest possible contrast to that of the young Teutonic artists who have recently appeared, being, if possible, more delicate than that of M. de Pachmann. That being so, his choice of two pieces by Chopin had much to commend it; one was the little known posthumous Polonaise in G sharp minor, said to have been composed when Chopin was fourteen years old; but a better test of the pianist's powers was afforded in the familiar Ballade in A flat. In this Señor Cor de Lass showed a very light musical touch and rapid execution, the latter, however, not being so clear and crisp as it might have been. The reception accorded to the new comer was decidedly favourable, but scarcely enthusiastic. We reserve more definite opinions concerning his artistic claims until another opportunity arises. Madame Néruda played some violin solos by Wieniawski, and the concerted works in the programme were Mozart's Quintet in G minor and Rubinstein's Trio in B flat (Op. 52), both masterpieces in their way. We have already spoken of Mrs. Henschel's delightful rendering of Liszt's "Die Lorelei," and the charming vocalist was equally acceptable in two of Mendelssohn's Lieder.

A strong programme was put forward on the following Monday, but it failed to draw a very large audience. Two of Beethoven's finest chamber works—the Quartet in C (Op. 59, No. 3), and the Sonata in A (Op. 101), together with Schubert's glorious Trio in E flat (Op. 100), ought to satisfy the most exacting lovers of music. The last-named work was for a long time neglected in favour of the lighter but far inferior Trio in B flat, but it is now taking the place due to it as one of the composer's most beautiful inspirations. The performance, by Miss Fanny Davies, Madame Néruda, and Signor Piatti, was absolutely perfect, and very few stirred before the last chord had been struck. Miss Davies seemed slightly out of her element in the Beethoven Sonata. Her rendering was unexceptionable in a technical sense, but it lacked distinctiveness and character. Beethoven's later works need power as well as refinement for their proper interpretation. More charming vocalisation has never been heard at these Concerts than that afforded by Mrs. Henschel in an air, with flute obbligato, by Rameau, and two of Brahms's Lieder.

Schubert's Otter having been twice given before the Monday subscribers, it was but fair to present it to that larger section of the public which finds the Saturday performances more convenient to attend. It need hardly be said that the room was crammed on the 22nd or that the enthusiasm of the audience was as great as its numbers were imposing. Additional strength was given to the programme by Mendelssohn's Trio in C minor, and the appearance of Mr. Santley as vocalist. The veteran baritone introduced a refined and pleasing sacred song, "At morn, at noon," by Ethel Harraden, being a setting of lines by Edgar Allan Poe. The pianist was Miss Mathilde Wurm, and her selection Chopin's Fantasia Impromptu in C sharp minor. This is not a sufficiently important piece to enable us to judge decisively as to her merits, and we shall wait for another opportunity before speaking of her in a critical sense.

Beethoven's Septet was the *pièce de résistance* on the following Monday, and, as usual, drew an audience considerably above the average. The programme commenced with Schubert's fragment of a Quartet in C minor, in other words an *Allegro assai*, composed in 1820, in first movement form, and more characteristic of the master than any of the earlier quartets. The manuscript, in the possession of Brahms, includes forty bars of an Andante in A flat (the orthodox key for the slow movement of a work in C minor), but then the composer stopped short, as he did two years later in that far superior symphonic fragment in B minor. There was no pianoforte solo, but Mlle. Olga Néruda joined her sister in Brahms's Sonata in G, for piano and violin (Op. 78), and a singularly charming performance of the work was given by the two ladies. Mr. Henry Piercy lost favour with a portion of the audience by arriving late, but he did his best to atone for this breach of etiquette by singing, with much delicacy and expression, airs by Gluck, Schubert, and Rubinstein.

LONDON SYMPHONY CONCERTS.

THESE Concerts were resumed, after the Christmas recess, on the 12th ult., when an interesting programme attracted an unusually large audience. There was, however, only one novelty, and that not of first-class importance, namely, a short Suite for strings, the work of Mr. Arthur Foote, an American professor, resident in Boston. It consists of three brief movements, tuneful and well written, but otherwise wanting in very special qualities. Mr. Foote has composed much better things for the chamber, and by them, no doubt, he would prefer to be judged by English connoisseurs. Nevertheless, his obligation to Mr. Henschel is great. The "Egmont" and "Tannhäuser" Overtures, and the "Reformation" Symphony, represented familiar works in the programme, which also contained a *scena* from M. Massenet's "Herodiade," sung by Miss Annie Marriott, and Liszt's Pianoforte Concerto in A, solo by Mr. Stavenhagen, who fairly astonished his audience by a wonderful display of executive power. Amateurs are now well enough acquainted with the Concerto to know what demands it makes upon the principal performer, and to estimate what is meant when we say that the young artist made light of all its difficulties, and accomplished his task with hardly a note out of place. He was immensely applauded. The Symphony, which is now too seldom heard, had an admirable rendering, as indeed had all the orchestral pieces.

At the eighth Concert (the 19th ult.) the novelty was a Violin Concerto by Mr. Oliver King, who conducted its performance in person. Of the three movements into which the work is divided the second is by far the best. In it Mr. King rises to a high pitch of excellence; melody, harmonic treatment, orchestration, and development are all admirable and effective. The movement shows what Mr. King can do at his best, and makes the revelation quite satisfactory. The *Finale*, in Hungarian style, comes next in order of importance, and after it the first *Allegro*, which the composer would do well to revise, cutting out a lot of ineffective solo work, and, while shortening the movement, giving it a more definite character. The solo was played by Mr. E. Mahr with adequate skill and power. Other features in the programme were the Prelude to "Lohengrin," Schumann's Symphony in B flat, finely played, a contralto *scena* from Max Bruch's "Odysseus," entrusted to Mlle. Schneider, an artist with a fine contralto voice and much dramatic feeling; and, lastly, a liberal selection from Sullivan's "Tempest" music, the composer conducting. All these things were well done. At the ninth Concert (on the 27th ult.) the principal feature was to be a selection from Mozart's "Cosi fan tutti."

MR. BERNHARD STAVENHAGEN'S RECITAL.

NOTWITHSTANDING the preference shown for bowed over keyed instruments at the present time, when Mr. Gladstone's one happy syllogism, "the marvel of music," becomes as much part and parcel of a girl's education as the pianoforte and the use of the globes used to do in days gone by, the harvest days of pianists have not utterly vanished. To judge by the most recent exemplars of the art—that is to say, by such proficient as Frederick Lamond, Schönberger, and Stavenhagen—there is yet a field of endeavour remaining for accomplished executants whose virtuosity, perhaps, never had a better chance of obtaining recognition than at the present moment. This is as it should be, because probably there were never so large a number of finished and brilliant pianists before the world than there are at present. In days gone by, when an Arabella Goddard or a Charles Hallé electrified musical circles, or, still more recently, when Von Bülow and Rubinstein dazzled London amateurs, a kind of mystery appeared to surround an expert performance on the piano. Now the young generation has shown what is possible to those who possess talent, patience, and industry, and therefore the pianoforte may be accounted to exist in a better position than heretofore. Amongst the apostles of the modern cult, Liszt's best and most favoured pupil—Mr. Bernhard Stavenhagen—occupies a prominent position. When the late Abbé visited our shores in April last, he was accompanied by this youthful *élève*, at whose hands some of the

master's compositions were given to the nation with exceedingly good effect. In paying his second visit to England, Mr. Stavenhagen no longer is overshadowed by a larger personality, but appeals to our judgment solely upon his qualities as an artist. Liszt has gone, and it will not be forgotten, even in the face of many eccentricities, that he was a conspicuous figure, and a great power as well, in the world of music. Mr. Stavenhagen is a person of abiding memories. He does not forget his master, and to his blind devotion to his memory must be ascribed the incorporation into the scheme of the recital given at St. James's Hall on the 18th ult., of a sad set of variations on a theme by Bach "Weinen und Klagen" (first time in England), and a series of grand variations on "Suoni la tromba" (MS., for the first time). Granted that these are excellent samples of constructive skill, and that they afford plentiful opportunities to the soloist, it is yet undecided whether the "Crucifixus" from the famous Mass in B minor, or the boisterous duet from "Puritani" cry aloud for variegated treatment. One hearing of the "Suoni la tromba" is, in all conscience, sufficient for the most inordinate musical appetite; and the dismal chromatics of "Weinen und Klagen" engender a sense of discomfort before a dozen bars are heard. Nevertheless, as we have intimated, Mr. Stavenhagen is quite forgivable for having produced his tutor's hitherto unheard-of works. More satisfactory, in a general sense, was his rendering of Beethoven's lovely Sonata in E minor (Op. 90), and the "Moonlight" (Op. 27); while Schumann's "Papillons" (Op. 2), Chopin's Funeral March (from the Sonata in B minor), Nocturne in F minor, and Polonaise in A flat gave proof of the reciter's command over a comprehensive range of composition, and served still further to bring into prominence the remaining Lisztian excerpts—viz., two studies after Caprices by Paganini—the former announced as being cast in the extraordinary key of E sharp major (!), and the second calling for an immediate encore—and the Nocturne (Chant Polonais) which Liszt himself played in April last at the Royal Academy of Music, when the lads and lasses of that institution pelted not only the old musician, but the pianoforte also, with floral offerings, until the strings became dumb and the executant dumbfounded. Probably in the capricious sentiment which is inherent in Chopin's music, the mood of the young Teutonic exponent was hardly at its happiest; but, taken altogether, Mr. Stavenhagen is an artist with exceptional gifts, producing the widest conceivable range of tones from the instrument without the shade of empiricism. It is not so very long since it was conceived incumbent upon a pianist to qualify himself as a genius by playing heaps of wrong notes: Mr. Stavenhagen prefers the right ones, and his style is a model for all pianists to follow—neither erring on the side of effeminacy nor transgressing in the direction of "blood and thunder."

The audience was not loth to recognise at its full value the effort of the pianist, and applause was freely and heartily bestowed. It will be quite safe, after this experience, to prognosticate a brilliant future for the gifted young performer, whose further endeavours are certain to meet with the approval which they deserve.

MR. SCHÖNBERGER'S RECITAL.

THE Pianoforte Recital given by Mr. Schönberger on the afternoon of Friday, the 14th ult., had many features of recommendation, and many specialties to render it an exceptional occurrence. Perhaps the artist was not altogether well advised in selecting a programme which had little of the popular flavour to recommend it; but on the other hand, the number of pieces served to show the virtuosity of the young artist, and to display his abilities as being something out of the common ground. Brahms's Sonata in C major (Op. 1), was, of course, an early example of the now famous master; but it displayed his inventiveness no less than his ingenuity in a most marked degree. In the opening Allegro Mr. Schönberger gave a foretaste of the exquisite delicacy of manipulation which was hereafter to be apparent; in the Andante—which might certainly be called a legend or an ancient air with variations—he gave his auditors an equable taste of his fine execution. Upon the conclusion of the work, Mr. Schönberger was recalled to

the platform amid acclamations. Up to this time the praises which had been sounded in favour of the new *virtuoso* seemed rather uncalled for; but after his preliminary effort the claims of Mr. Schönberger upon public consideration became unmistakable, and it was evident to any one with discriminating perception that Londoners had here been introduced to an executant of the very first rank. In the second section of the Recital, a commencement was made with the Scherzo and Perpetuum mobile, by Haydn—neither acknowledged as far as regards their Opus number, but recognisable to musicians as the movements of the Quartet in D (Op. 64). These two light pieces were played with admirable taste and finish, and, in fact, greater delicacy of touch could not have been expected. A "Minuet," by Mozart, next attracted attention, followed by Mendelssohn's Caprice (Op. 16, No. 2)—sometimes called the "Fairy's Revel"—after which came Raff's Fantasia and Fugue (Op. 91), much more remarkable for the player than the composition. The third division of the programme presented Schumann's Sonata in G minor (Op. 22), a work which elicited the remark from a very competent critic that, Schumann in Sonatas seemed like a man in badly fitting clothes. So charming, however, was the soloist's performance, that he obtained a unanimous recall. The last performance on this afternoon by Mr. Schönberger comprised two Etudes of Chopin, three Fugitive Pieces by Jensen—Idyll, Reigen, Intermezzo—and Moszkowski's Tarantelle. No doubt many amateur musicians are acquainted with these last named works, but it remains yet for them to understand with what delicacy and finish they can be rendered, until they hear this young German pianist. His method is absolutely admirable, and should any fault have to be found with his manner, it would simply be to point to his ultra-refinement.

"RUDDYGORE" AT THE SAVOY THEATRE.

MR. W. S. GILBERT is a wonderful propounder of mysteries, and his ingenuity in this direction seems almost to amount to an occult science. Perhaps never before in the history of the stage has a secret been so jealously guarded as that of the latest of the Gilbert-Sullivan productions. Looking at the outcome of all this secrecy, we may be inclined to cry "Cui bono?" and wonder why so much fictitious importance should have been given to a piece which is by no means startling, though like all of Mr. Gilbert's works it is fanciful, ingenious, and amusing. Some considerations connected with the copyright act may have exercised their influence over the authors; but even this scarcely explains the circulation of rumours—based ostensibly upon official data—calculated not only to mislead the public, but to engender a feeling of disappointment. First of all it was stated that the story was to be founded upon an Egyptian legend—this happened at the period of the Egyptian difficulty. Next it was said that Persia would furnish the scene as well as the legend; then it was affirmed that the theme was to be essentially military. And thus by clever "engineering" an extraordinary amount of interest was developed. The wisdom of this course is open to question. To quote the words of the fourth ghost in the new piece, there is a "fallacy somewhere." But "Ruddygore," although disappointing expectation in the way of any new departure, is every jot as entertaining as any of the works belonging to the same sources; and Sir Arthur Sullivan, by no means fatigued by his exertions over "The Golden Legend," has written some of his freshest and most delightful melodies wherewith to illustrate the book. For such delicacy and refinement we must look back to "Iolanthe," while the grimly grotesque dramatic feeling has scarcely been equalled since the days when "Cox and Box" took the musical world by storm. "Ruddygore," or, the Witch's Curse" is simply a satire upon old English melodramas, and really suggests very little that is new, while throughout it is screamingly funny. The second act, with the vivification of the ancestral portraits of the dead and gone Murgatroyds of Ruddygore, in Cornwall, will remind impartial spectators of "Ages Ago," by Messrs. Gilbert and F. Clay, written for the Gallery of Illustration before the German Reeds had moved their quarters to St. George's Hall. But, apart from the enlivenment of the pictures, there exists no similarity what-

ever between "Ages Ago" and "Ruddygore." The *animus* of the plot may be gleaned from the legend sung by *Hannah*, one of the elderly spinsters inseparable from Gilbertian operas:—

Sir Rupert Murgatroyd
His leisure and his riches
He ruthlessly employed
In persecuting witches.
With fear he'd make them quake—
He'd duck them in his lake—
He'd break their bones
With sticks and stones,
And burn them at the stake!

Chorus. This sport he much enjoyed,
Did Rupert Murgatroyd—
No sense of shame
Or pity came
To Rupert Murgatroyd!

Once, on the village green,
A palsied hag he roasted,
And what took place, I ween,
Shook his composure boasted,
For, as the torture grim
Seized on each withered limb,
The writhing dame
'Mid fire and flame
Yelled forth this curse on him:—

"Each lord of Ruddygore,
Despite his best endeavour,
Shall do one crime, or more,
Once, every day, for ever!
This doom he can't defy
However he may try,
For should he stay
His hand, that day
In torture he shall die!"

The prophecy came true:
Each heir who held the title
Had, every day, to do
Some crime of import vital;
Until, with guilt o'erplid,
"I'll sin no more!" he cried,
And on the day
He said that say,
In agony he died!

Chorus. And thus, with sinning cloyed,
Has died each Murgatroyd,
And so shall fall,
Both one and all,
Each coming Murgatroyd!

The last inheritor of the title, *Sir Ruthven Murgatroyd*, fearful of having to perpetrate perpetual crimes, secludes himself, under the assumed name of *Robin Oakapple*, in the Cornish village of Rederring. But here Mr. Gilbert may be allowed to offer the explanation in his own words—to which we append the rejoinder of the baronet's ancient servitor, as a specimen of the truest burlesque:—

ADAM. My kind master is sad! Dear Sir Ruthven Murgatroyd—
ROB. Hush! As you love me, breathe not that hated name. Twenty years ago, in horror of inheriting that hideous title, and with it the ban that compels all who succeed to the baronetcy to commit at least one crime per day, for life, I fled my home and concealed myself in this innocent village, under the name of Robin Oakapple. My younger brother, Despard, believing me to be dead, succeeded to the title and its attendant curse. For twenty years I have been dead and buried. Don't dig me up now.

ADAM. Dear master, it shall be as you wish, for have not I sworn to obey you for ever in all things? Yet, as we are here alone, and as I belong to that particular description of good old man to whom the truth is a refreshing novelty, let me call you by your own right title once more! (*ROBIN assents.*) Sir Ruthven Murgatroyd! Baronet! Of Ruddygore! Whew! It's like eight hours at the seaside.

Robin is as modest as he is unassuming. He is really in love with *Rose Maybud*, but cannot summon up courage enough to declare his passion. As for *Rose* herself, she is a foundling—"hung in a plated dish-cover to the knocker of the workhouse door, with naught that I could call mine own, save a change of baby linen and a book of etiquette." By that book all her conduct is regulated, and she is accordingly a purist of the severest order. Her propriety and *Robin's* reticence prevent them arriving at a proper understanding, until *Robin's* foster-brother, *Richard*, a man-o'-war's man of the olden type, who is burdened with a heart whose dictates he feels compelled to obey, offers to intercede for him. He is welcomed home in an effusive style by a troop of professional bridesmaids, who are always on duty from ten to four. A capital sea-song is the response to their greeting—speaking perhaps more strongly for *Richard's* discretion than for his valour. The verses are good enough to quote at length, while it will be readily surmised that the composer has set the lines in a perfectly appropriate manner:—

I shipped, d'ye see, in a Revenue sloop,
Aid, off Cape Finisterre,
A merchantman we see,
A Frenchman, going free,
So we made for the bold Mounseer,
D'ye see?
So we made for the bold Mounseer.
But she proved to be a Frigate—and she up with her ports,
And fires with a thirty-two!
It come uncommon near,
But we answered with a cheer,
Which paralysed the Parly-voo,
D'ye see?
Which paralysed the Parly-voo!

Then our Captain he up and he says, says he,
"That chap we need not fear,—
We can take her, if we like,
She is sartin for to strike,
For she's only a darned Mounseer,
D'ye see?
She's only a darned Mounseer!
But to fight a French fal-lal—it's like hittin' of a gal—
It's a lubberly thing for to do;
For we, with all our faults,
Why we're sturdy British salts,
While she's only a Parly-voo,
D'ye see?
A miserable Parly-voo!"

So we up with our helm, and we scuds before the breeze
As we gives a compassionating cheer;
Froggee answers with a shout
As he sees us go about,
Which was grateful of the poor Mounseer,
D'ye see?
Which was grateful of the poor Mounseer!
And I'll wager in their joy they kissed each other's cheek
(Which is what them furriners do),
And they blessed their lucky stars
We were hardy British tars
Who had pity on a poor Parly-voo,
D'ye see?
Who had pity on a poor Parly-voo!

Robin, himself devoid of assurance, deposes his foster-brother to propose for the hand of *Rose*, and *Richard's* heart, "it up and it says" that he ought to make love to her on his own account. How his proposal is received may be gleaned from the following rejoinder:—

Rose (*aside*). Now, how should a maiden deal with such an one? (*Consults book.*) "Keep no one in unnecessary suspense." (*Aloud.*) Behold, I will not keep you in unnecessary suspense. (*Refers to book.*) "In accepting an offer of marriage, do so with apparent hesitation." (*Aloud.*) I take you, but with a certain show of reluctance. (*Refers to book.*) "Avoid any appearance of eagerness." (*Aloud.*) Though you will bear in mind that I am far from anxious to do so. (*Refers to book.*) "A little show of emotion will not be misplaced!" (*Aloud.*) Pardon this tear! (*Wipes her eye.*)

The bridesmaids have now a prospective job on hand, and in one of Sir Arthur Sullivan's most tuneful measures, "Hail the bridegroom! hail the bride!" they give vent to their feelings. But *Robin* is by no means delighted to hear that *Richard* has pleaded for himself, and not for his foster-brother. Nevertheless, he supports *Dick's* claim; albeit it is obvious that *Rose's* etiquette and not her affection has prompted her to unite herself to the mariner. Then enter upon the scene a number of "Bucks and Blades" attired in the most gorgeous specimens of military uniform which the commencement of the nineteenth century ever witnessed. They sing a capital chorus, "When thoroughly tired of being admired by ladies of gentle degree, degree," to which an equally melodious response is made by the bridesmaids. The next person to appear upon the stage is *Robin's* younger brother, *Sir Despard Murgatroyd*. An admirable song for *Sir Despard*, with interjectional choral refrains, "Oh, why am I moody and sad," emphasizes his entrance. He is, to quote an almost forgotten work of Mr. Gilbert's, "a Saint by choice, a Devil by compulsion," and commits his diurnal crime early in the morning in order that he may have a long day for atonement. From *Richard*, *Despard* hears of the existence of the brother whom he had thought dead, and in some wonderfully humorous dialogue the scene is conducted to a duet (*Despard* and *Richard*), "You understand." The Bucks and professional bridesmaids re-appear and sing a charming chorus; when, to succeed this, the chief characters sing a madrigal, supported by the members of the choir. Sir Arthur Sullivan is always happy when reproducing the sentiment of early English music, and here we have an example which will not only gratify the *profanum vulgus*, but discriminating musicians. After a gavotte—conceived and executed in the same

artistic spirit as the madrigal—*Sir Despard* enters to "claim young *Robin* as my elder brother." The cat being thus let out of the bag, *Rose* shows her preference for *Sir Despard*, who is also claimed by *Mad Margaret*, the village maiden he had deceived when he was suffering under the conditions of the imprecation, and now—

Folly regretting
Is bent in forgetting
His bad baronetting,
And means to repent

Robin, or *Sir Ruthven*, properly so-called, swoons away under the infliction which he had defeated for so many years, and with this episode the first of the two acts into which Mr. Gilbert, following a time-honoured precedent, has cast the work, comes to a close. The music, perhaps, takes prominence here over the subject, and the curtain is brought down upon a thoroughly exhilarating finale.

The idyllic simplicity of the first act has well-nigh disappeared when the curtain rises again. Now we are introduced to the picture-gallery in Ruddygore Castle, where the walls are covered with full length portraits of the Baronets of Ruddygore, dating from the time of James I. The first picture is that of *Sir Rupert*, alluded to in the legend, and the last the "counterfeit presentment" of the last leading member of the family, *Sir Roderic*. The characters previously known as *Robin* and *Adam* now appear on the scene as *Sir Ruthven*—"wearing the haggard aspect of a guilty *roué*"—and *Adam Goodheart*, having changed his name to *Gideon Crawley*, with manners to match. A number occurs here which is very amusing indeed. *Adam* has taken more kindly to his new honours than his master, and already has grasped the melodramatic expression of "Ha, ha!" which poor *Robin* cannot imitate at all. He is even compelled to ask *Adam* "as his confidential adviser" to suggest his daily crime, but refuses to poison the beer which is to be offered to *Richard* and *Rose*. "No; not that," says the new *Sir Ruthven*, "I know I'm a bad Bart., but I'm not as bad a Bart. as all that." Instead, the whilom *Robin* offers to lure *Richard* with cunning wile, and curdle the marrow in his bones by making hideous faces at him. In answer to the query "How say you, *Gideon*, is not the scheme well planned?" the aged servitor replies, "It would be simply rude—nothing more." For the convenience of *Richard* and *Rose* and the ubiquitous bridesmaids, *Adam* and *Robin* retire, and the incomes have a very pretty duet, with choral refrain, "Happily coupled are we." At this juncture Mr. Gilbert steps in with one of his humoristic strokes. Says *Robin*, "So ho, pretty one—in my power at last, eh?" and *Richard* answers, "Hold, we are prepared for this" (producing a Union Jack). "Here is a flag that none dare defy," and all that *Robin* can reply is, "Foiled—and by a Union Jack! But a time will come—." The chief situation of the act is in the coming to life of the family portraits—to an appropriate musical setting. Throughout all this supernatural episode Sir Arthur Sullivan shows a wonderful command of lyrical expression, and the song for *Sir Roderic*, "When the night wind howls," is a piece of finished art. *Robin's* confession of crimes by no means reaches the height of his ancestor's expectations. He professes that he has been a bad Baronet for only a week, but excuses himself for the commission of his Monday crime by the meagre subterfuge that it was a Bank holiday. On Tuesday he made a false income-tax return, but this is met with the expostulation that everybody does it, and it was expected of him; on Wednesday he forged his own will; on Thursday shot a fox (unanimously passed as a crime of the first order); forged *Gideon Crawley's* cheque on Friday—objected to because *Crawley* had no banker—and wound up by disinheriting his unborn son. He explains that the disinheritor is made in advance to save time, but the pictures are not satisfied and will not be pacified under the forcible abduction of a lady—the ghosts are not particular what lady. Unless *Robin* consents to this proceeding he will perish in inconceivable agonies, a foretaste of which is administered him by way of warning. Of course *Robin* is therefore ready to do all that is demanded of him, and magnanimously pardons the exorbitant ghosts. Of *Robin's* patter song, occurring next in the score, there is no need to enter into particulars; but the appearance of *Sir Despard* and *Mad Margaret* as Sunday-school teachers revives the

waning humorous interest. On offering to relapse into one of her mad fits, *Margaret* implores her "master" to recall her to her senses with a word that teems with hidden meaning—Basingstoke being the chosen expression. *Despard* has in his time been a great sinner, but his excuse is, that he has been acting as *Robin's* representative, and so is practically blameless. Such an accumulation of horrors is more than the last bad baronet can stand, so he calls for his uncle *Roderic* to succour him, and the latter comes up a trap after a good deal of persuasion. Old *Hannah* and *Roderic* turn out to have been sweethearts, and then, in a very curious way, the play ends—or it might be said to collapse. It is brought about that a baronet of Ruddygore can only die through refusing to commit his daily crime, but the refusal to commit that crime is equivalent to suicide. None of the ancestors, therefore, ought to have died at all, and they become reanimated, greatly to the satisfaction of the band of professional bridesmaids. *Rose* pairs off with *Robin*, and so the play reaches its termination.

In speaking of the music which Sir Arthur Sullivan has wedded to the theme, we are compelled to dwell in generalities rather than in particulars. Always pretty and frequently fascinating, "Ruddygore" will probably stand forth as one of the most brilliant examples which the associated art of Messrs. Gilbert and Sullivan has brought into existence. The chorus of "Bucks and Blades" is a decided surprise, and it will not be long before it goes the round of organ-grinding popularity. Miss Leonora Braham is in all ways excellent as *Rose Maybud*, her assumption of prim Quakerish manners being very diverting; she also brings to her task the finish and culture of an accomplished musician; Miss Jessie Bond as *Mad Margaret* is genuinely grotesque; and Miss Rosina Brandram is the best conceivable exponent of *Dame Hannah*. Mr. George Grossmith, in the character of *Robin*, has a part rather out of his usual line—but which, however, he plays with his customary tact and ability; Mr. Durward Lely shows himself as *Richard* not only to be a capital vocalist, but a skilful dancer—his hornpipe in the first act being one of the features of the piece; Mr. Rudolf Lewis is a fully competent *Adam*; and Mr. Rutland Barrington has sufficient opportunity for his display as a comedian as *Sir Despard*. Mention ought to be made of the able manner in which "Ruddygore" is placed upon the stage—both scenery and costumes being in the best taste conceivable. Sir Arthur Sullivan conducted the first performance, on Saturday, the 22nd ult., and, together with the author, received a hearty recall at the end.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

LIVERPOOL'S Christmastide was celebrated by the usual series of "Messiah" performances, some of which deserve special reference. The first took place on December 22, in St. George's Hall, under the Cambrian Choral Society's auspices, with Miss Clara Perry, Miss Eleanor Rees, Mr. Ben Davies, and Signor Foli as principals; Mr. W. T. Best, organist; and Mr. D. O. Parry as Conductor. This was followed on December 24 by another rendering, with small band and purely local talent, in the Association Hall, Mount Pleasant; and on the succeeding night the Philharmonic Choral Society gave its annual performance of Handel's great work in St. George's Hall, under the direction of Mr. Randegger. The choruses were characterised by the usual vigour and intelligence, and the capable quartet of principals consisted of Miss Clara Samuell, Miss Hilda Wilson, Mr. Henry Guy, and Mr. Lucas Williams. Mr. Best again presided at the grand organ with his accustomed ability.

The last Concert of the Philharmonic Society, in the old year, took place on December 21, and derived its chief interest from the variety of the orchestral selections, which included Beethoven's Pastoral Symphony, and the following three Overtures: Mendelssohn's "Midsummer Night's Dream," Schumann's "Manfred," and Weber's "Ruler of the Spirits." Excerpts from Gluck's "Orpheus" and Berlioz's "Childhood of Christ" were also included in the programme, and served to introduce the chorus; and a further item, which proved particularly interesting and enjoyable, was a Serenade for strings in C, by Herr Fuchs, a composer whose name is

rapidly acquiring deserved prominence. Madame Patey was the vocalist of the evening, and, in the continued absence of Mr. Chas. Hallé, Mr. Hecht conducted.

This Society's performance of "Elijah" took place at the Philharmonic Hall on the 11th ult. The principals were Miss Anna Williams, Miss Hope Glenn, Mr. Henry Piercy, and Mr. Santley. Mr. Santley's interpretation of the *Prophet's* music has been heard so many times as to scarcely call for comment, his best effort on this occasion being in the Aria "Is not His word like a fire?" Mr. Piercy sang with judgment and taste, and in "Then shall the righteous" roused the enthusiasm of the audience. Both ladies sustained their parts with evident satisfaction. The choir, although occasionally deficient in attack, was careful and tasteful in the rendering of the stirring massive numbers, and the band was equally efficient. The performance was under the conductorship of Mr. Charles Hallé.

The fifth Concert of the present Hallé series occurred on the 4th ult., and was the vehicle for a very hearty return welcome to the talented *impresario* of these Concerts, whose lengthened illness had been a source of general concern in musical circles. It was, therefore, gratifying to find that Mr. Hallé's accustomed vigour and energy had not suffered in any way in the interval. The orchestral music at this Concert opened with Beethoven's Overture to "Fidelio," which always raises regrets that the opera with which it is connected is the only representative afforded to us of Beethoven's lyric genius. The Symphony was a comparative novelty to Liverpool, being Brahms's No. 4, in E minor, and the palpable effect which its rendering left upon the minds of the audience, was that it would be premature to pronounce a definite opinion without a further hearing. The work is classical and interesting, but whilst capable of minute analysis, does not contain those dashes of fire and inspiration which we naturally look for in Brahms's productions. It, however, does not lack variety, as it abounds in rhythmic changes, modulations, and variations of theme, and the third movement, *Allegro giocoso*, in the Rondo form instead of the conventional Scherzo, is an interesting and effective innovation. Saint-Saëns's Ballet Music from "Henry VIII." was also a welcome item in the programme, and was rendered crisply and pleasingly by the band. Madame Norman-Néruda appeared, according to announcement, for the last time in Liverpool this season, and her delightful rendering of Vieuxtemps's difficult Concerto, No. 2, in F sharp minor, and Beethoven's popular Romanza in G, met with the usual enthusiastic reception. Miss Agnes Jansen, a Swedish artist of comparatively recent note, made a distinctly favourable impression by her chaste and delicate singing of Massenet's "Le Crépuscule" and a set of her native songs, the last of which earned a decided encore.

The Carl Rosa Opera season, which commenced on the 3rd ult., has already demonstrated two facts—first, that there is no doubt as to Liverpool having established itself as the home of English Opera, and second, that the individual and collective excellence of Mr. Rosa's organisation increases with each returning visit. This completeness in every detail inspires the public with confidence in the success of whatever work may be put forward for representation; and, as Mr. Rosa's wide experience has taught him, is the sure road to financial prosperity. It is a further gratifying sign of the tendency of musical thought and inclination that the best operas have been the most attractive—Mozart's "Don Giovanni," and his ever popular "Marriage of Figaro" have drawn full houses, and, in their representation, Mesdames Georgina Burns, Julia Gaylord, and Blanche Cole, and Mr. Leslie Crotty, Mr. Max Eugene, and Mr. Barton McGuckin have equally distinguished themselves. Mr. James Sauvage also, who is making rapid progress in the profession, gave a faithful impersonation of *Don Juan*, well in keeping with old traditions. In "Ruy Blas," Mr. Valentine Smith sang and acted the rôle of the unfortunate hero with spirit and intention.

The event, however, so far as the season has gone, has been the reproduction, after a long lapse of time, of Wagner's exacting Opera "Lohengrin," and the masterful manner in which the difficulties surrounding the representation of the work have been overcome has met with marked recognition. "Lohengrin" is, moreover, an opera

which cannot be digested at a single hearing, and this fact, coupled with the pronounced success which it has achieved, will doubtless tend to its frequent repetition. As regards the representation, the first honours are certainly due to the American tenor, Mr. Edward Scovel. His voice is not powerful, but extremely penetrating and sympathetic, with a remarkably clear enunciation, and in his assumption of the *little rôle* it would be a misnomer to allude to his acting, for his identity was lost in the complete fervour with which he threw himself into the chequered mission of the Knight of the Holy Grail. Rarely has a finer conception of the character been seen on the operatic stage. Madame Marie Roze was the *Elsa*, and evidenced that the part had been carefully studied. Her acting throughout was marked by considerable depth and delicacy, and her singing was in keeping. Of the other characters, Miss Jenny Dickerson, in the trying rôle of *Ortrud*, Mr. Henry Pope as the *King*, and Mr. Max Eugene as *Tramund* were thoroughly efficient, and the well rehearsed band and chorus, and the excellent stage accessories completed a memorable performance. Mr. Lawson, in the regrettable absence of Mr. Goossens, through indisposition, conducted with ability.

Other notable events of this opera season have been the appearance, for the first time, of Madame Marie Roze in the character of *Margaret* in Gounod's "Faust," and the successful production of Mr. F. Corder's opera "Nordisa," a detailed notice of which will be found in another column.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

THE annual performance of the "Faust" of Berlioz, on the last Thursday in December, was rendered more remarkable by the re-appearance of Mr. Hallé, who conducted with very slight semblance of weakness or remaining indisposition, and was received with all the favour and enthusiasm due to such an experienced and indefatigable artist. The interpretation of the work—which Mr. Hallé has perseveringly established among us—was perhaps not quite so brilliant as usual; or it may be that, the novelty having worn off, the sensational and somewhat meretricious character of much of the music is now more prominent. Miss Mary Davies and Mr. Lloyd were constant to their original parts, and Mr. Santley once more appeared as *Mephistopheles*. At the first Concert in the new year, Brahms's Symphony in E minor was the novelty—commanding respect for the earnestness and skill of its composer rather than giving any positive delight. Doubtless repeated hearings and study would reveal beauties of thought and of construction not at first apparent; but, so far, I must estimate Brahms's fourth symphonic effort rather as a laboriously compiled work than as a fresh and spontaneous poem. Madame Néruda, not for the first time here, played Beethoven's Violin Concerto, rendering the *larghetto* with inimitable grace and tenderness, and the other movements with irreproachable delicacy of intonation and beauty of tone. On the 13th ult. Mr. Bernhard Stavenhagen appeared as an exponent of the pianoforte writings of his celebrated master, Liszt, playing the Concerto, No. 2, in A, and a Hungarian Rhapsody, besides the Nocturne in F minor, and the Polonaise in A flat of Chopin. Taken as a whole, Mr. Stavenhagen's performance exhibited very great promise. As an executant he has few difficulties remaining yet unconquered. His scale passages are equal, clear, rapid, and infinitely shaded in variety and force of tone, and his octave playing is as brilliant as may be imagined. Middle Trebelli is rapidly developing force and richness of voice adequate for the display of the excellence of the method under which she has been so carefully trained. Amid the more modern—and, perhaps, extravagant—items of a long programme, Mozart's G minor Symphony afforded a welcome relief, and an opportunity for calm enjoyment to those so old-fashioned as to delight in sweet sounds and clear ideas, without the semi-torture of ever endeavouring to fathom some mysterious depths of hidden meaning. Dvorák's "Spectre's Bride" and Mendelssohn's "Walpurgis Night" were contrasted at the thirteenth Concert of Mr. Hallé's series on the 20th ult., the vocalists being Miss Annie Marriott, who sang with great acceptance

and considerable dramatic power, though with some lack of finish, Miss Bertenshaw, who displayed a voice of adequate strength and, in its middle range, of charming quality, Mr. E. Lloyd, and Mr. Watkin Mills.

Mr. de Jong, in addition to a performance of "Judas Maccabæus" on the 15th ult., which left much to be desired, has given several Concerts of his usual type, and Mr. Ferneley is persevering in his efforts to establish his orchestral essays in public favour.

At the Concert Hall, Mr. Hallé has resumed his Recitals, and, at the closing Concert of 1886, Mr. Hecht played with great clearness and with his customary incisiveness of style, Mozart's Concerto (No. 6), in E flat, Madame Albani being the vocalist.

Messrs. Risegari, Speelman, Bernhardt, and Vieuxtemps (our admirable Manchester quartet party) recommenced work on the 8th ult., at the Memorial Hall, with Dvorák's Op. 61 in C. Unfortunately, Signor Risegari became so indisposed as to be unable to take part in the concluding work, Mozart's Quartet in F, but his part was ably undertaken by Mr. Speelman, Herr Jacoby, who chanced to be in the room, taking the second violin.

Miss Amina Goodwin attracted her friends to the Concert Hall on the 19th ult., and displayed continued advance in executive ability, and some increase in power of expression. Miss Goodwin's Pianoforte Recitals, as well as the chamber music of the Risegari party, ought to be included in the season's programme of the Gentlemen's Concerts. The fostering of all such really capable local efforts (and not competition in orchestral performances) comes within the true mission of that institution.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

SINCE the Christmas performance of "The Messiah" by the members of the local Festival Choral Society, which took place at too late a date for detailed reference last month, there has been little in the shape of music here that would interest the readers of THE MUSICAL TIMES. The theatres, with one exception, have been given up to pantomime, and the Town Hall to balls, and though a sort of Musical Parliament was held here in the early part of the month by the members of the National Society of Professional Musicians, it will be seen from the report elsewhere that the proceedings, like those of another Parliament, were more prolific in words than in deeds, and that the results, from a musical point of view, were hardly in proportion to the means. Nevertheless, the Congress was distinguished by two semi-public musical performances of considerable interest, the first selected from the unpublished works of the members of the Association, and the second from works which had passed the ordeal of publication; but these Concerts may be more fittingly noticed in connection with the conference.

The one theatre to which incidental reference has been made as not being under the sway of pantomime, is a new, or rather newly converted, building specially intended for operetta, which opened shortly after Christmas with a short season of English opera, by the members of the Turner Company. Among the principal members of the company were Miss Constance Bellamy, Mr. Ben Davies, Mr. Arthur Rousbey, and Mr. J. W. Turner. There was a fairly good band and chorus, but, owing to accidental circumstances, the scenic accessories were of a very primitive and inadequate order. "Maritana," "Il Trovatore," and "The Bohemian Girl" appeared to be the favourite works.

Nothing daunted by the chilling reception accorded to them here in December, Mr. Mapleson's Italian Opera Company gave another Concert in the Town Hall, on the 21st ult., when the attendance, though apparently short of what was needed for a financial success, was much more satisfactory than on the previous occasion. The programme was again of a miscellaneous character, composed chiefly of ballad and operatic selections, but a special feature was introduced in the second part, which was devoted to a recital in full costume of the garden scene from Gounod's "Faust." Mdlle. Lilian Nordica, as *Margherita*, more than confirmed the favourable impression produced by her stage performance of the part, especially delighting the audience by her brilliant and spirited execution of the

"Jewel Song." Mdlle. Hastreiter was unfortunately absent, and *Siebel's* "Flower Song" had consequently to be omitted. Signor Runcio was certainly not wanting in vigour or power as *Faust*, and the *Mephistopheles* of Signor Vetta was particularly effective in the duets with *Dame Martha* (Madame Lablache) and the concerted pieces. In the first part of the Concert the chief honours fell to Mdlle. Marie Engle, whose execution of Proch's Air and Variations was distinguished by great neatness and refinement; Mdlle. Nordica, who electrified the audience by her bravura singing in "Gli angui d'inferno"; Mdlle. Louisa Dotti repeated her success of the previous month in Handel's "Angels ever bright and fair," and Signor Runcio was especially effective in Flotow's "M'apari un di." The only instrumental performance was a violin solo, contributed by M. Jaquinot, who also rendered valuable assistance in the second part in accompanying the "Faust" selection.

At Dr. Heap's second Chamber Concert, which took place at the Masonic Hall, on the 28th, the programme comprised Ebenezer Prout's Pianoforte Quartet (Op. 18), Beethoven's Pianoforte Sonata in G (Op. 31), Trio in F (Op. 42), Gade; Chaconne, violin solo (Bach), and String Quartet in G (Op. 161), Schubert. The artists were Messrs. Ludwig Straus, Speelmann, Bernhardt, Vieuxtemps, and Dr. Heap.

The Carl Rosa Opera Company is announced to give a three weeks' season here, commencing on the 14th inst.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

THE weather has been exceedingly unfavourable for musical gatherings during the past month, and although Concerts have been as attractive as ever, there does not appear such keen anxiety on the part of the public to attend them as was shown prior to the holidays. In one or two instances the audiences have been wretchedly thin, and not a few societies and *entrepreneurs* will have cause for dissatisfaction. One notable example of failure which occurs to me was the admirable Concert given the other evening in St. George's Hall, Bradford, by members of Her Majesty's Opera Company, under the auspices of Mr. J. H. Mapleson, when, notwithstanding a capital programme and unexceptional singing, there was an audience of barely 100 people. On the other hand, there have been occasions—though few—when the contrary state of things has prevailed, as, for instance, when, only a few nights prior to the disastrous event referred to, the same building was crammed from floor to ceiling, and hundreds were turned away, on the occasion of a Concert given by a detachment of the Grenadier Guards' band, with the aid of two local volunteer bands, a wretched little string band, and a couple of pipers from a Highland regiment. The affair created a sensation, and the managers profited accordingly, but, from an artistic point of view, the Concert was absolutely valueless.

The leading serial Concerts do not, of course, suffer from the fickle-mindedness of the musical public, though there are no great things to be said of the attendances during the month. The programme of the fourth Bradford Subscription Concert was enticing, and appealed to every variety of taste, although English composers were excluded from the selection. Dvorák's Grand Symphony in D major awakened fresh interest in the work of the Bohemian master, who, if he proceeds upon the old lines of movement and form, has in this, as in most other cases, a good deal to say that is characteristically new and original. The distribution of work among the instruments, the ingenious use of themes, the attractive melody of the *Finale*, and, above all, the firmness and consistency of the entire work were features which contributed with many other details to an effective manifestation of skill. The audience were never more powerfully moved during the evening than by the performance of this item. But there were many other novelties. Wagner was represented by the Good Friday music from "Parsifal," and the Walkürenritt from "Der Walküre," two widely-contrasting excerpts, which made a deep impression. The powerful embodiment of the visionary sword-maidens was rendered with spirit, and the weird reality of the Walkürenritt music generally was reproduced

with striking effect. The Overture to "Les Francs Juges," and the ballet music from Saint-Saëns's "Henry VIII." were brilliantly rendered, as was also the more familiar Overture to "Egmont," which was played as an Overture to the Concert. The vocalist was Mdle. Schneider, who found congenial employment for her voice in the selections which she made—namely, the Romance from "Rosamunde," songs by Tschaikowski and Rubinstein, Hiller's "Gebet," and Mozart's "Lullaby." Her voice, a firm contralto, was used with much expression and fervour. Mr. Midgley was the accompanist. It was an unqualified pleasure to find Mr. Hallé once more at his old place after a severe illness.

The sixth of Mr. W. B. Sewell's series of Saturday Popular Concerts again attracted only a moderate audience on the 7th ult., though there was manifestly every element of interest to musical amateurs. As for technical ability, Mr. Sewell's orchestra has well nigh disarmed criticism, but it has not yet succeeded in attracting musical flâneurs, who, after all, constitute an element which must be reckoned with in musical enterprise. The Overture to "Tannhäuser," the Introduction to "Lohengrin," and the Prelude to the third act of the same opera, with the Overture to the "Merry Wives of Windsor," constituted the efforts of the orchestra on this occasion. A good deal of interest attached to the appearance of Mdle. Pauline Ellice, a young pianist of the age of eleven. Mdle. Ellice, at any rate, showed the quality of courage in abundance, and indeed gave a satisfactory rendering of Mendelssohn's Capriccio, with orchestral accompaniment, and of two of Liszt's compositions, one of which was the arrangement of the quartet from "Rigoletto." In the latter she exhibited a commendable quality of refinement and expression, and in everything she attempted was equal to technical requirements. Mendelssohn's "Sons of Art," with several unaccompanied glees, were rendered by a male chorus of sixty voices, selected from several local societies. Mdme. Mudie Bolingbroke was the solo vocalist, and sang with much ability. The choral numbers were conducted by Mr. B. Watson. At Mr. Sewell's seventh Concert, on the 22nd ult., the band gave a creditable performance of the "Leonora" Overture (No. 3), and Mr. Midgley played the same composer's Concerto in C minor. Miss Phillippine Siedle was the vocalist.

Mr. Rawlinson Ford had, as usual, several capital things to offer at the third of his present series of Popular Concerts, held in the Leeds Coliseum on the 5th ult., and it was a matter of regret that the weather militated seriously against the attendance. Apart from other items of the programme, Brahms's Trio in B major absorbed the close attention of amateurs, and deepened their admiration for the composer's genius. The Trio, a dexterously woven and wonderfully compact piece of work, was played with spirit and gracefulness, and in some parts with reckless freedom of so clever a kind as almost to add to the merit of the material itself. This was especially the case in the final Allegro in which the pace was such as to fairly force the audience into the expression of approval. Mr. Franz Rummel had a warm reception as solo pianist. His chief effort was the performance of Beethoven's Sonata Appassionata, the vigorous emotion of which was brought out in bold and incisive measure. The delicacy and soft graces of the pianist's art were also well displayed in a selection from Chopin. Miss Shinner drew upon Sarasate for a couple of violin solos, and in response to an encore she added a Mazurka by Wieniawski. Mr. Charles Ould, the only other instrumentalist of the evening, played a Romance and Tarantella by Golttermann. Among other instrumental items was Schubert's Rondeau in B minor, excellently played by Miss Shinner and Mr. Rummel. Miss Eleanor Rees, as vocalist, gave much satisfaction in the singing of compositions by Donizetti, Balfe, and Goring Thomas. The accompanist was Mr. Alfred Broughton. A similar programme was carried out in connection with the Huddersfield Subscription Concert on the 4th ult. The artists were Miss Anna Lang (violin), Mr. Rummel, and Mr. Ould; and the vocalist Miss Eleanor Rees, whose songs were accompanied by Mr. John North.

Mr. Alfred Christensen gave a Matinée Concert at the Leeds Conservatoire of Music on the 8th ult., and was assisted by Messrs. Eckener and Giessing. Among the

works selected for performance were Beethoven's Trio in B flat major (Op. 11) and Balfe's Trio in A major. The Matinée was fairly well attended, and the performances gave much satisfaction.

Mr. Myles Birket Foster, whose compositions for children's voices have earned a vast amount of appreciation in this district, has added another to the long list of his works in the shape of a Cantata on the subject of "Beauty and the Beast." The Cantata was produced for the first time on the 15th ult., by children of the Keighley Congregational Schools, under the conductorship of Mr. Craven Laycock. The solo work is distributed among five voices, and the choruses are simple and pleasing. One excellent feature of the work is an orchestral interlude descriptive of a shipwreck. The music is full of spirit, and excellently suited to the words, which are graceful. The performance was an unqualified success.

From a large number of miscellaneous Concerts which have been given during the month, the Monday Popular Concerts of Messrs. Hopkinson Brothers, of Leeds, may be selected for mention. The work done on each occasion has been of an excellent description, and should command the attention of musicians as well as those who merely desire to be entertained. Mr. Mapleson's company of operatic artists appeared at the Concerts held on the 3rd and the 17th ult. The vocalists were Madame Clara Samuël, Mr. Henry Piercy, and Mr. Fred. Gordon.

MUSIC IN THE WEST.

(FROM OUR OWN CORRESPONDENT.)

LONG experience teaches Bristolians to look for little in the way of public music during the Christmas holidays, and we have now learnt to accept with resignation the occupation of our public halls by panoramas, minstrels, or other like entertainments for a period of at least six weeks. Nevertheless, there is always one most interesting musical event to look forward to early in January—namely, the annual Ladies' Night, given by the Bristol Madrigal Society. This delightful Concert took place on the 13th ult., before the invariable packed audience, and formed the fifty-first annual performance of the Society. Generally there are some new compositions of interest brought forward at these meetings, and this year was no exception to the rule. There were three novelties, two of which were expressly written for this Concert, one being a pleasing composition by Mr. Samuel Reay, entitled "Fairest daughter of the day." It is written for seven voices, and was exceedingly well sung, and Mr. Reay, who was present, was loudly called for at the conclusion. The other was a setting of Campbell's ballad "Lord Ullin's Daughter," by Dr. Mann, of Cambridge, who also was present, and who was much gratified by the fine rendering his work received. It is a very forcible and dramatic composition, and lost none of its impressiveness in the hands of the Madrigalians. Walmisley's "See, O see" was the third item heard for the first time on this occasion. It was dedicated to the Society in 1842, but, by some accident, was lost, and only recently discovered by a local amateur, who presented it to the Society. It seemed to bid fair to become popular, and will, doubtless, receive a second hearing ere long. Dr. Stainer's Jubilee Madrigal, "The Triumph of Victoria," was heard for the first time in Bristol, and was very finely rendered. The scholarship of the work is undoubted, and reflects honour on the writer, whom we hoped to have seen present with us on this evening, but he was prevented attending through indisposition, which was much regretted by the singers. The remainder of the programme consisted chiefly of old favourites, which were given with the accustomed fire and effect, some of the *pianissimo* passages being simply delicious. If one may find a fault with an otherwise beautiful performance it would be that the boys were not always perfectly in tune, which failing was noticeable chiefly towards the latter part of the evening. We remember the same fault last year, and that we attributed it to the fatigue entailed by the number of encores given. This year, however, the Conductor was wisely far more sparing in acceding to the demands of the audience, so that we are more at a loss to account for this defect. But, as a whole, the performance fully sustained the high reputation of the Society.

and redounded greatly to the credit of the efficient and popular Conductor, Mr. D. W. Rootham. We append the programme: Part I.—“God save the Queen”; “Sing we, and chant it,” Morley; “Up, up ye dames,” W. Macfarren; “Ladye, when I behold,” Wilbye; “See! see, O see,” Walmisley; “In going to my lonely bed,” Edwards; “Fairest daughter of the day,” Reay; “As Vesta was,” Weelkes; “Behold the wood,” Mendelssohn; “My bonny lass,” Morley; “The Triumph of Victoria,” Stainer. Part II.—“Stay, Corydon, thou swain,” Wilbye; “In dulci jubilo,” Pearsall; “When April deck’d,” Marenzio; “Great God of Love,” Pearsall; “Verdant Spring,” Mendelssohn; “Lord Ullin’s Daughter,” Dr. Mann; “Caput apri defero,” Pearsall; “Soldiers, brave and gallant be,” Gastoldi; “The Waits,” Saville.

We have a great deal to look forward to during the present month of musical interest, after which we must prepare for the usual abstinence of the Lenten season. At the end of December there were some Concerts which we would gladly have noticed more in detail, had space allowed it, but we should, perhaps, specify the exceedingly creditable performance of Handel’s “Messiah,” by the Clifton Philharmonic Society, given in the Victoria Rooms, on December 27. The choir is at present in its youth, but bids fair to add considerably to the musical credit of our city. The solos were entrusted to Miss Maud Hare, Mdm. Marian McKenzie, Mr. Percy Palmer, and Mr. Montague Worlock, who acquitted themselves very successfully. The Organist, Mr. Cedric Bucknall, Mus. Bac., deserves high praise for his skilful accompaniment, and Mr. Walter Kidner rendered good service as Conductor.

The ambitious effort of the Bath Philharmonic Society in presenting Gounod’s “Redemption,” on December 23, was justified by a very satisfactory result, which evidenced very painstaking rehearsals and earnest work on the part of both Conductor and chorus. This Society is also young, but is rapidly advancing in efficiency, and shows progress at each Concert.

A grand Amateur Concert was given by Mr. Augustus Aylward, at Salisbury, on December 29, in aid of the fund for providing free entertainments for the working classes. The Viscountess Folkestone was announced to sing, but was prevented from journeying from Folkestone by the severe weather. Miss Amy Aylward kindly sang instead. The other vocalists were the Rev. and Mrs. L. L. Howard, Mrs. H. Coates, and the Rev. W. H. Carpenter, all of whom were most successful in their respective songs. Miss Amy Aylward received a unanimous encore for Ardit’s “L’Ardita” valse, accompanied by the orchestra. Mr. F. Bartlett (violin), Mr. Vivian (oboe), and Mr. A. Aylward (contra-bass), each received encores for their respective solos, and the orchestra, numbering upwards of thirty performers, played most effectively Prout’s March from “Alfred,” Overtures to “Zauberflöte” and “Si j’étais Roi,” the Andante from the Italian Symphony, Gounod’s “Saltarello,” &c. Mr. Augustus Aylward conducted, and the Concert was a great success, a substantial sum being realised for the fund. The hall was crowded.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

THE third Concert of the Choral Union took place on December 20, when Cherubini’s Overture “Lodoiska,” Serenade in C for strings, Beethoven’s Symphony, No. 2, in D, and selections from Massenet’s Suite “Scènes pittoresques” formed the orchestral numbers. Liszt’s Concerto for piano and orchestra, No. 1, in E flat, served to introduce Mr. Stavenhagen to an Edinburgh audience. He achieved a brilliant success in this work, and as solos he played a Nocturne and the A flat Polonaise of Chopin, followed by Liszt’s Rhapsodie Hongroise, No. 13, as an encore.

The fourth Orchestral Concert, under the auspices of the Choral Union, was given on the 10th ult. The programme consisted of Haydn’s Symphony in C, Mendelssohn’s Concert Overture “Calm sea and prosperous voyage,” selections from Godard’s “Scènes poétiques,” and Schumann’s Concerto for piano and orchestra. Miss Fanny Davies, the pianist on this occasion, distinguished herself particularly by the very elegant rendering of her solos, selected from Mendelssohn, Chopin, and Scarlatti, and, in

response to a very hearty recall, she played a Valse by Rubinstein. Mr. Albert-Bach contributed three songs—a Romanza from Donizetti’s “Don Pasquale,” Schumann’s “Wanderlied,” and Aria from Verdi—in his usual efficient style.

The St. Andrew’s Amateur Orchestral Society gave a Concert in the Literary Institute, on the evening of the 12th ult. The chief orchestral numbers of the programme were the “Rakoczy” March, Haydn’s Military Symphony, and a Choral, “Victoria,” composed by Sir Herbert Oakeley, the Professor of Music, on the occasion of Her Majesty’s visit to Edinburgh. Amateur vocalists and a pianist completed the Concert. Mr. Lingard conducted.

Mendelssohn’s “Elijah” was performed on the 17th ult. by the Choral Union. The vocalists who sustained the leading parts were Miss Annie Marriott, Miss Marion Burton, and Messrs. Piercy and Brereton, the less important numbers being sung by local vocalists. Mr. Collinson conducted.

Under the auspices of the Greyfriars Literary Association, an evening Concert was given on the 19th ult., in the Masonic Hall, in which Miss Annie Grey, Mr. H. Seligmann (from Glasgow), Mr. Connell Wood, vocalists; Mr. Carl Hamilton and Mr. J. Peter, instrumentalists, took part. The programme was a varied one, and received full justice at the hands of these artists.

MUSIC IN GLASGOW AND WEST OF SCOTLAND.

(FROM OUR OWN CORRESPONDENT.)

To complete my record of musical doings in this district in December, I have to note the following Concerts. The Choir of Queen’s Park Established Church gave a performance of Gaul’s Cantata “Ruth,” on the 22nd of that month, under the direction of Mr. S. Fraser, Organist of the Church; the Choir of Erskine United Presbyterian Church, of which Mr. T. Ewing is the Conductor, sang Jackson’s Cantata “The Year,” on the same evening; and the Mount Vernon Musical Association, which is under the honorary charge of Mr. R. Riddell, rendered the same work on the Friday following.

On Christmas Eve a performance was given of Handel’s “Messiah,” by the Festival Choir of the Glasgow Foundry Boys’ Religious Society, in St. Andrew’s Hall, in presence of a large audience. The chorus numbered 300 voices, and though the tone was not strong, the choristers being all young, it was yet very agreeable. The execution could hardly have been surpassed by maturer choirs—time, phrasing, and expression being alike excellent. There was a fairly efficient amateur orchestra, aided by some professionals from the Choral Union band, and there was a satisfactory quartet of principal vocalists. Mr. Andrew Myles of the Choral Union, who has worked so hard in the musical department of the Foundry Boys’ Society, conducted the Oratorio.

A successful performance of Barnett’s “Paradise and the Peri,” was given by the Pollokshields Musical Association, on December 29, in the Dixon Hall, Mr. W. T. Hoeck conducting.

At the Choral Union Concert of December 29, the chief attractions were Mendelssohn’s Scotch Symphony, selections from Moszkowski’s Suite “Aus Aller Herren Lander,” and Max Bruch’s Violin Concerto, No. 1, in G minor, in which Herr Sons took the solo part.

A Concert was given on the 30th of the same month by the Partick Musical Association, under Mr. Hugh McNabb. The programme was partly sacred and partly secular, Mendelssohn’s “Loreley” being included in the latter.

On New Year’s Day were given two performances by the Choral Union, one being that of Handel’s “Messiah,” in the forenoon, according to custom; and the other an orchestral selection in the evening. Madame Samuelli, Miss A. de Lisle, Mr. William Nicholl, formerly of Glasgow, and Mr. Andrew Black (in room of Signor Foli, indisposed) were the principals in the Oratorio. The chorus sang with much taste, and Mr. Black, a most promising local vocalist, made a genuine impression in the bass solos in the Oratorio and at the Concert in the evening.

The Hillhead Musical Association, which is conducted by Mr. W. T. Hoeck, gave the first of its two annual Concerts on the 5th ult. Gade’s Cantata “Psyche” was performed.

The principal feature of the Orchestral Concert of the 4th ult., was the No. 4 Symphony of Beethoven, in pursuance of the intention to give the complete set during the season. There were also excerpts from Berlioz's "Romeo and Juliet" music, together with the Spanish Ballet music from "Le Cid," by Massenet. At the Saturday Popular Concert of the 8th ult., Schumann's No. 1 Symphony was performed, also Spohr's Violin Concerto, No. 8, "Dramatic," with Mr. John F. Dunn, a young and very talented member of the orchestra, in the chief part.

Miss Fanny Davies appeared at the Subscription Concert of the 11th ult., in Schumann's Concerto for piano and orchestra, and Miss Marie Schneider, who had sung at the Saturday Popular Concert previously, was the vocalist. The "Harold in Italy" Symphony, Mr. C. W. Doyle acceptably taking the viola solo part, and the "Leonora" Overture (No. 3) of Beethoven, were the principal features of the Popular Concert of the 15th ult. An unpretending little piece for the strings in *pizzicato*, by Mr. Allan Macbeth, choral trainer of the Union, was played for the first time, and pleased very much.

On Tuesday evening following, the Concert was a choral one—Bach's Cantata "Thou Guide of Israel," Schubert's "Song of Miriam," and Rossini's "Stabat Mater" were the works performed. Madame Valleria was announced as one of the vocal soloists, but did not appear, having declined to fulfil her engagement. From published correspondence, it may be stated in general terms that the intention to sing the "Stabat Mater" in English had to do with this step on the part of the lady. Mrs. Shepherd, of Glasgow, and Mrs. Haden, of Dundee, took Madame Valleria's place respectively in the "Song of Miriam" and "Stabat Mater." The other principals were Miss Marion Burton, Mr. Iver McKay, and Mr. W. H. Brereton. The chorus sang excellently, on the whole, in the very different styles of music they were called upon to expound, and the principal vocalists rendered their parts in a manner which left little or nothing to be desired, remembering especially the extremely short notice given in the case of two of the ladies.

Concerts have been given likewise on Thursday evenings, both as part of the Subscription set, and at Saturday popular prices. The latter have not been so well attended, probably because they are less known or the night less remembered. At the Thursday evening Subscription Concert of the 20th ult., were played H. Gadsby's Orchestral Scene "The Forest of Arden," the Piano Concerto of Beethoven, No. 5, in E flat, with Mr. Max Pauer as solo pianist; and Schumann's No. 4 Symphony in D minor. Mr. Iver McKay sang Beethoven's "Adelaide," and "Il mio tesoro" from "Don Giovanni."

Beethoven's No. 7 Symphony, together with an excellent selection of shorter pieces, was played at the Popular Orchestral Concert of Saturday evening, the 22nd ult., the hall being quite crowded. Goetz's Symphony in F was played at the Subscription Concert of the Tuesday following, and Mr. J. F. Dunn appeared in the solo part in Gade's Concerto for violin. Miss Thudichum was the vocalist on both occasions. Mr. Stavenhagen gave a Pianoforte Recital in the Queen's Rooms on the 25th ult.

The Choral Union Orchestra has given four Subscription Concerts at Greenock during the season; at one of these the Overture "Cior Mhor," by Mr. H. McCunn, a native of Greenock, and the holder of a Scholarship in the Royal College of Music, was performed.

A Sunday evening series of Concerts of orchestral music has been commenced here lately, by a Society called the Glasgow Orchestral Union, but they are not by any means countenanced by the respectable part of the community.

MUSIC IN SOUTH WALES.

(FROM OUR OWN CORRESPONDENT.)

DURING Christmas week a great many events of interest occurred. Perhaps I ought to give special mention of the rendering, at the Oddfellows' Hall, Dowlais, on Boxing Day, of Handel's Oratorio "Joshua"—then performed, it is believed, for the first time in South Wales. The choir consisted of 150 members of the Dowlais Harmonic Society, and

the artists were Madame Gertrude Lewis (in the absence, through indisposition, of Madame Gwenfil Davies), Miss Marian Price, Mr. Dyfed Lewis, and Mr. D. Hughes. The orchestra was led by Mr. J. O. Brooke (Bristol), and consisted of about twenty performers; accompanist (harmonium), Mr. D. Rhondda Davies. The audiences were, both afternoon and evening, large. The choir was well balanced, and the choruses were sung with great precision and effect. On the 20th ult., the Oratorio was repeated at the Drill Hall, Merthyr. There was a very large audience present, and financially the undertaking was a great success. At the outset it was announced by Mr. Davies (chairman of the Choir Committee), that he had received a telegram from Madame Gertrude Lewis stating that she had been suddenly taken ill. The leading soprano was therefore absent, a circumstance which naturally interfered with the success of the performance. The singing of the choir gave great satisfaction, and the solos of Miss Eleanor Rees (contralto), rendered very artistically, were invariably applauded. Both performances were conducted by Mr. Dan Davies.

On December 29 the Cardiff Musical Association, under the leadership of Mr. Walter Scott, gave a performance, in the Park Hall, of "The Messiah." The audience was not very large. The principals were Miss M. Fenna, Miss E. Dones, Mr. A. Kenningham, and Mr. Brereton (in place of Mr. Thomas Kempton). The organist was Mr. Lemare (Sheffield). The choir was not so well balanced as usual, the men's voices on one or two occasions being too prominent.

There was a large attendance at the Chair Eisteddfod, at Pontypridd, on the last Monday of the old year. Mr. W. Abraham, M.P., presided; adjudicator, Dr. Parry, Swansea. Three choirs—viz., Merthyr United, Treorky United, and Aberaman United, competed for a prize of £30 for the best rendering, by choirs of from 150 to 200 voices, of "Rise up, arise" (Mendelssohn). The Treorky choir (Mr. W. Thomas, Conductor) was victorious. In the evening, Dr. Parry conducted a rendering of his opera, "Blodwen." On December 26, a successful meeting was held at the Town Hall, Brecon, under the auspices of the local Court of Foresters. The Rev. Prebendary Garnons Williams presided. Mr. Harding, of St. Peter's, Carmarthen, was the adjudicator. For singing the "National Anthem," a small choir led by Mr. Tom Price, was awarded a prize of two guineas. No other choir sang. Mr. Morgan's party took a similar prize for the rendering of Becker's "The little Church." In the competition between choirs of fifty voices, in "Sing unto God" ("Judas Macabæus"), the Plough Choir, conducted by Mr. Tom Price, Pendre, took the prize of £10. A Concert followed. On the same day, the fifth Choir Eisteddfod, in connection with the Tredegar Cymmrodorion Society, took place at Tredegar. The presidents were Mr. W. Davies in the morning, and Mr. D. W. Phillips in the afternoon. Dr. Frost, Cardiff, was the musical adjudicator; Conductor, Mr. T. L. Davies. In the leading choral competition, for a prize of £20 and £3 to Conductor, the test piece was "Worthy is the Lamb." Four choirs competed, and the Blaenavon Choir, led by Mr. John Davies, was successful. The Concert in the evening was under the presidency of Dr. Brown. At Morriston (Swansea) Eisteddfod, the prize of £30 for the best rendering of "Be not afraid" was taken by the Neath Choir. On Boxing Day there was an Eisteddfod at the Albert Hall, Newport (Mon.). "We never will bow down" was the test-piece in the chief choral competition. Pontypool and Newport United competed, but Mr. D. Emlyn Jones, Hereford, the adjudicator, withheld half of the prize. Mr. J. Phillips presided at the Eisteddfod held on Christmas Day at Tongwynlais, near Cardiff; Mr. R. R. Price, musical adjudicator. The English Baptist Chapel Choir was awarded the prize of £4 for the best choral rendering of "Jerusalem, my glorious home." At Abercarn Eisteddfod, on Christmas Day, the Blaina Choir took the chief prize of £15 for the best rendering of "Worthy is the Lamb." The Cymmrodorion Eisteddfod at Wood Street Chapel, Cardiff, on Christmas Day, was largely attended; Mr. David Bowen, Abercarn, musical adjudicator. Nine choirs from a distance competed for the chief choral prize of £20 and a silver medal. The test piece was "Dafod mae Rhwymau Caethiwd," and

the winning choir was the Blaenrhondda United, under the leadership of Mr. Joseph Jones. An Eisteddfod was held at Porth, in the Rhondda, on Christmas Day, Mr. Moses Cule, Pontypridd, presiding; musical adjudicator, Mr. W. C. Samuel, Swansea. The Treherbert Choir won the prize of £20 in the chief choral competition. On Christmas Day there was also an Eisteddfod at Cefn, Merthyr.

Dr. Parry's opera, "Blodwen," was performed with great success by the Aberdare Choral Union on Christmas and Boxing Days, and on the following night, at Aberdare.

A Choir of 350 voices is being organised at Dowlais in view of the chief choral competition at the National Eisteddfod in London. A smaller choir is also being formed in view of the £100 choral competition.

A new organ was opened at the Deer Park Chapel, Tenby, on New Year's Eve, by Mr. C. Videon Harding, St. Peter's, Carmarthen.

The Cardiff Choral Society gave a performance of the Oratorio "Samson" on the 26th ult.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, January 10.

THE height of the season has been reached in the chief cities of the United States without furnishing subjects of very great interest to the chronicler of musical events. In the metropolis the German Opera absorbs the greater part of public interest, and this meritoriously, both in respect of the works offered and the excellence of the representations. The only new production since my last letter was Goldmark's "Merlin," which was brought forward with considerable sumptuousness of stage attire on January 3. The solo parts had been placed in excellent hands, especially *Viviane's* (the *Vivien* of Tennyson's Idyls), and those who are familiar with the establishment in Vienna at which the work had its first performance, on November 19, as well as with the local institution, have no doubt that in some respects, chiefly, however, in the singing of *Präulein* Schumann, the New York representations come nearer to the purposes of the librettist and composer than do the Viennese. The opera, moreover, has achieved scarcely more than a *succès d'estime*. The book is cleverly made, from a literary point of view, and its perusal before the music was seen or heard, aroused the keenest anticipations of pleasure. But from the stage the drama is disappointing. There is so much affection for *King Arthur* and his Knights of the Round Table in the hearts of all lovers of English literature, that to see them reduced to the most uninteresting of conventional operatic marionettes is well nigh intolerable. Yet to this complexion are *Arthur*, *Lancelot*, *Garvain*, *Modred*, and *Sir Bedivere* reduced in this newest version of the enchantment of Merlin. The only characters that have real dramatic vitality are *Merlin* and *Viviane*, whom Herr Lipiner and Herr Goldmark have united to clothe with sympathetic interest. Next to them in dramatic importance is a Demon who embodies the evil principle of the drama; but he is not effectively handled. If we are to have a personal devil who is all devil, and not a devil with a Mephistophelian outfit of fascinating graces, he would much better be our old friend of fairy extravaganzas, who makes his entrances like an elongated cannon-ball shot through a trap-door, and who vanishes with equal suddenness and unconventionality, than a mongrel creature like the demon of this opera. In fact, the authors of the work have tried, but failed, to effect a fusion between the natural and supernatural elements of their play. There is a superabundance of magical transformations of the landscape in it, and while this reads prettily in the libretto, it clogs the action of the piece, and interrupts the story. In the handling of the supernatural, moreover, Goldmark has not been happy. For its expression he has the instrumental language, but not the ideas. Thus far (and up to date we have had three representations of the work) his choruses of mystical folk have not excited the charm which they bade fair to exert when they were first scanned in the score; but this is probably more the fault of the performance than the composer. The critics, especially those who are so strongly tinctured with Wagnerism that

they know only one standard of judgment, have been very severe in their condemnation of the music. It must be confessed that from one point of view they had an easy task. Herr Goldmark in the composition of this score has permitted himself to be so strongly influenced by Wagner in the treatment of his orchestra that he has not always respected the difference between *meum* and *tuum*. He has borrowed many phrases as well as many effects, and has repeatedly copied his manner of construction. His melodic invention was lame also, and though there are melodies in plenty of short and long periods, there is not one which commands respect for downright beauty or dramatic expressiveness. On the other hand, the amount of commonplace is astounding, in view of the experience, taste, and skill which we know are Herr Goldmark's. But, to offset this long catalogue of faults, it must be said, in justice to the composer, that the mastery of musical technique displayed in the work, especially in the instrumental part, is colossal, and that, though we cannot characterise them as uniformly successful, we are bound to admit a multitude of evidences that Herr Goldmark performed his task with a seriousness of purpose which is thoroughly admirable. In his dialogue he attempted to keep clear of Wagner's musical phraseology, and to this end adopted a sustained style of melody, which at times is impressively beautiful, but which has its drawback in an unmistakable monotony, and in the sluggishness of its flow. All who know Herr Goldmark's music know how greatly it has been infected with Orientalism, no matter what the form. This he has successfully avoided in "Merlin," and doubtless the effort to keep out of a current of thought which, though foreign to us, is entirely natural with him, has a good deal to do with the comparative failure of the result of his long labours. In "The Queen of Sheba" his predilection for Eastern cadences and orchestral colour had an appropriate field of exposition.

Of orchestral novelties we have had only one of real interest within the month. Mr. Damrosch, with more zeal than discretion, brought out Brahms's new Symphony in E minor at the second Concert of the Symphony Society, on December 11. The reading was not satisfactory and the work was received with but a modicum of approbation. Very different was the reception accorded to some very familiar music at the first of Herr Seidl's Symphonic Concerts (or "Soirées," as they are foolishly called), at Steinway Hall, on December 23. Herr Seidl has made himself extremely popular with his work in connection with the German Opera, which certainly has been marvellously excellent. Musicians and critics have not yet ceased to wonder at his achievement with "Die Meistersinger" last year, and "Tristan und Isolde" this. Last year he received the unusual compliment of a dinner at the hands of the critics, and this year his production of "Tristan" was celebrated in the same manner. The leading critics of the city invited him to the "English room" of the Hoffman house and entertained him with an elegant dinner, at which addresses were made by Mr. H. E. Krehbiel, of *The Tribune*, who presided; the Hon. Carl Schurz, Minister of the Interior, under the administration of President Hayes; Otto Floersheim, Editor of *The Musical Courier*; H. T. Finck, the uncompromising Wagnerite of *The Evening Post*; P. G. Hubert, of *The Star*; Udo Brachvogel, Editor of the *Biletistisches Journal*, and others. Herr Niemann was also present at this dinner, and his surprise at seeing what he had come to look upon as the normal relation of artist and critic reversed, was most amusingly expressed. But this has nothing to do with Herr Seidl's Concert. At this, with an excellent orchestra, he performed Beethoven's A major Symphony, Wagner's Funeral March from "Die Götterdämmerung" and "Siegfried Idyl," and Liszt's "Mazeppa." The chief interest lay in the reading of the Symphony, which was unconventional to a degree that aroused a serious inquiry as to how far these emotional young Germans should be permitted to go in their desire to put new vitality into classic compositions. In this case the audience became almost frantic in their manifestation of delight, and the newspapers echoed the enthusiasm. Herr Seidl's principal departures from the accepted readings were in the first and last movements, which were performed with the utmost freedom with respect to changes of tempo

A FOUR-PART SONG.

Words by FREDERICK E. WEATHERLY.

Composed by CRO PINNITT.

London: NOVELLO, EWER AND CO., 1, Beiers Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Andante moderato.
f risoluto.

SOPRANO.
What ho! . . ye gray-beard mar-i-ners, Now whither do ye sail! Your

ALTO.
What ho! . . ye gray-beard mar-i-ners, Now whither do ye sail! Your

TENOR.
What ho! . . ye gray-beard mar-i-ners, Now whither do ye sail! Your

BASS.
What ho! . . ye gray-beard mar-i-ners, Now whither do ye sail! Your

PIANO.
(ad lib.)
Andante moderato.
f risoluto. *p* *f*

hearts are light, the skies are bright, And cheer - ly blows the gale. "The world is wide," they

hearts are light, the skies are bright, And cheer - ly blows the gale. "The world is wide," they

hearts are light, the skies are bright, And cheer - ly blows the gale. "The world is wide," they

hearts are light, the skies are bright, And cheer - ly blows the gale. "The world is wide," they

laughing said, "The mer - ry world is free; . . We're bound for El - do - ra - do, A -

laughing said, "The mer - ry world is free; . . We're bound for El - do - ra - do, A -

laughing said, "The mer - ry world is free; . . We're bound for El - do - ra - do, A -

laughing said, "The mer - ry world is free; . . We're bound for El - do - ra - do, A -

dolce. *cres.* *p* *dolce.* *cres.* *p* *dolce.* *cres.* *p* *dolce.* *cres.*

f *rall. e dim.* *p* *rit. assai.* *pp*

- cross the golden sea, We're bound for El-do - ra - do, A - cross the golden sea!"

f *rall. e dim.* *p* *rit. assai.* *pp*

- cross the golden sea, We're bound for El-do - ra - do, A - cross the golden sea!"

f *rall. e dim.* *p* *rit. assai.* *pp*

- cross the golden sea, We're bound for El-do - ra - do, A - cross the golden sea!"

f *rall. e dim.* *p* *rit. assai.* *pp*

- cross the golden sea, We're bound for El-do - ra - do, A - cross the golden sea!"

p *cres.*

Thou pale and lone-ly maid - en, Up - on the o - cean strand, Whom

p *cres.*

Thou pale and lone-ly maid - en, Up - on the o - cean strand, Whom

p *cres.*

Thou pale and lone-ly maid - en, Up - on the o - cean strand, Whom

p *cres.*

Thou pale and lone-ly maid - en, Up - on the o - cean strand, Whom

pp *f* *p*

seek - est thou with pa-tient brow? Why wav - est thou thy hand? "The summer comes, the

pp *f* *p*

seek - est thou with pa-tient brow? Why wav - est thou thy hand? "The summer comes, the

pp *f* *p*

seek - est thou with pa-tient brow? Why wav - est thou thy hand? "The summer comes, the

pp *f* *p*

seek - est thou with pa-tient brow? Why wav - est thou thy hand? "The summer comes, the

sum-mer dies," The maid-en answered low; "I wait for one who sailed a-way These
 sum-mer dies," The maid-en answered low; "I wait for one who sailed a-way These
 sum-mer dies," The maid-en answered low; "I wait for one who sailed a-way These
 sum-mer dies," The maid-en answered low; "I wait for one who sailed a-way These

ma-ny years a-go! . . . I wait for one who sailed a-way These ma-ny years a-go!"
 ma-ny years a-go! . . . I wait for one who sailed a-way These ma-ny years a-go!"
 ma-ny years a-go! . . . I wait for one who sailed a-way These ma-ny years a-go!"
 ma-ny years a-go! . . . I wait for one who sailed a-way These ma-ny years a-go!"

Poco meno mosso. Creep home, thou lone-ly maid-en, Creep home and sleep thy sleep; The fond-est hearts that
 Creep home, thou lone-ly maid-en, Creep home and sleep thy sleep; The fond-est hearts that
 Creep home, thou lone-ly maid-en, Creep home and sleep thy sleep; The fond-est hearts that
 Creep home, thou lone-ly maid-en, Creep home and sleep thy sleep; The fond-est hearts that
 Creep home, thou lone-ly maid-en, Creep home and sleep thy sleep; The fond-est hearts that

Tempo lmo. *cres.*

ev - er lived Lie bu - ried in the deep. Come back, ye gray-beard mar - i - ners, Trust

ev - er lived Lie bu - ried in the deep. Come back, ye gray-beard mar - i - ners, Trust

ev - er lived Lie bu - ried in the deep. Come back, ye gray-beard mar - i - ners, Trust

ev - er lived Lie bu - ried in the deep. Come back, ye gray-beard mar - i - ners, Trust

Tempo lmo. *cres.*

not the tempting gleam, The land of El-do - ra - do Is but a po-et's dream!

not the tempting gleam, The land of El-do - ra - do Is but a po-et's dream!

not the tempting gleam, The land of El-do - ra - do Is but a po-et's dream! a po-et's

not the tempting gleam, The land of El-do - ra - do Is but a po-et's dream!

f animato. *cres.*

a po-et's dream, Is but a po-et's dream. . .

a po-et's dream, Is but a po-et's dream. . .

dream, . . . a po-et's dream! a po-et's dream. . .

a po-et's dream, Is but a po-et's dream. . .

f *p* *poco rall.* *p* *largamente.*

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and dynamic effects. At this Concert, too, Fräulein Ausder Öhe, a young German, put herself into the front rank of piano players, with an astonishingly vigorous and brilliant performance of Liszt's E flat Concerto and E major Polonaise. Last Saturday she played Chopin's E minor Concerto at the third Concert of the Symphony Society.

During the holiday week, from December 27 to January 1, the National Opera Company gave seven performances in Brooklyn, bringing forward successively "The Huguenots," "Faust," "Aida," "Lohengrin," "The Flying Dutchman," Massé's "Galathea" and "Marriage of Jeannette," besides two ballets. Financially the season was unsuccessful. The company, which is now concluding a two weeks' season in Boston, has occupied a large place in public attention ever since the St. Louis engagement, because of the published tittle-tattle concerning its finances and the troubles of its administration. The facts are that its career from the start has been on an unwisely inflated basis. It is an enormously expensive institution, and has steadily lost fabulous sums of money, which were subscribed out of patriotic and friendly motives by friends of the prime movers in the enterprise. It has gone on, however, in spite of its reverses, and next year will doubtless see it on a perfectly normal and sensible footing—see it, in fact, where it should have been started. The two years' work done will not, I fear, show up as well in the artistic account as it would have done had Mr. Thomas insisted on doing only what could be well done. The future of the enterprise will doubtless depend very much on the results of the season in New York city during the month of March. Boston received the performances (which suffer from amateurishness in the histrionic and musical departments, and extravagance in the scenic and ballet) kindly. What New York will do is doubtful, for New York, unlike Boston, has been entertained with opera on a high artistic plane four times a week ever since November 8.

Chorally, the feature of the month which I am trying to pass in review was the performance of "The Legend of St. Elizabeth," in memory of Liszt, by the Brooklyn Philharmonic Society, on December 18. Mr. Thomas conducted, and as the choir had sung the work two seasons ago, the performance was eminently satisfactory.

NATIONAL SOCIETY OF PROFESSIONAL MUSICIANS.

THE annual Conference of the above Society was held on the 5th, 6th, and 7th ult., in Birmingham, and was very largely attended by ladies and gentlemen from all the sections. After a greeting to the Society offered at the Grand Hotel by the "Birmingham Musical Guild," on Tuesday evening, the 4th ult., the assembled musicians were, on the next morning, received in the magnificent new municipal buildings by the Mayor, Alderman Thomas Martineau, who cordially welcomed them to the town, expressed the most kindly interest in their deliberations and general welfare, and placed the council chamber, a very handsome and luxuriously furnished hall, at their disposal.

In addition to the courtesy of the municipal authorities, the musicians of the district voluntarily proffered the utmost assistance; and were, under the direction of Mr. S. S. Stratton, indefatigable in the performance of published and unpublished works by members of the Society.

At the close of the words of welcome by the Mayor, on Wednesday morning, Dr. Henry Hiles (Manchester) took the chair, and, after thanking his Worship for the geniality of his welcome to Birmingham, and briefly explaining the constitution of the Society, called upon the Hon. General Secretary, Mr. E. Chadfield (Derby), to read a report of the progress of the Association since the previous Conference, held in London during the first week of the last year. Mr. Chadfield stated that in some of the districts—especially the South Midland—the number of members had been doubled during the twelve months, that the total strength now reached 470, and that very strong hopes are entertained that, before the next Conference, Scotland will have its principal musical centres included in the organisation of the Society, and actively combining with the English members to promote the gene-

ral welfare of the art and its followers. The report further stated that the examinations instituted by the Society—and extended to those localities only where demanded by the resident members—have proved most acceptable, and are being rapidly sought for in many populous centres.

Dr. J. H. Gower (Trent College) reported respecting his recent visit to America, and the correspondence which he had held with the officers of the Music Teachers' Association of the United States. Mr. Alfred Gilbert (London) read a somewhat long paper on the distinction between the professional musician and the amateur.

After lunch, Dr. Arnold (Winchester) drew attention to the recent movement for the registration of the Society. From the statement made, and from the paper issued by the Central Council, it appears that, in accordance with a motion pressed by two sections of the Society, far more than from any conviction of its importance, the Board of Trade had been applied to to register the Society as the College of Organists, the Tonic Sol-fa College, and many similar associations are registered; that the application was referred to the Principal of the Royal College of Music, who immediately wrote demanding further information respecting the Society and the names of its promoters.

After a discussion, in which it was stated that registration could not in any way advance the Society or forward the reputation of its certificates, it was resolved unanimously "That this meeting views with indignation the conduct of the Board of Trade in referring to an irresponsible adviser the application for registration, after all the conditions prescribed by Act of Parliament had been fulfilled."

Dr. Hiles then introduced a series of resolutions upon the requirements for musical degrees, stating that the reaction from the old state of things—in which distinction was frequently granted upon too easy terms—was now so strong that Universities appeared to be emulating one another to impose such stringent conditions that, ultimately, the Doctor of Music must become the most thoroughly educated of all men. A long and earnest discussion ensued upon the advisable conditions for candidates for musical degrees; and it was finally decided (a) that music ought, in all examinations, to be treated entirely from a modern and practical point of view; and (b) that, without giving any unfair advantage, a frank recognition of the exacting nature and high disciplinary influence of a thorough training in music (such as was advised) should be accorded, and a fair revision of the requirements for graduates should be made.

On the following morning, under the presidency of Mr. E. Prout (owing to the unavoidable absence of Mr. G. Riseley), the Conference was resumed, Mr. A. F. Smith, Mus. Bac. (Derby), reading a very instructive paper upon "Aids to the Advancement of Musical Art," contrasting the £147,156 now spent by the Government in forwarding mere rudimentary training in singing, with the £750 granted in support of any culture which could be deemed of high character, and affording much information respecting the primary schools and the training colleges of the kingdom. Mr. Praeger seconded Mr. Smith's motion "that, in the opinion of this Conference, it is advisable to establish independent colleges in various large centres throughout the country, for the cultivation of music in all and particularly its orchestral branches, and that the General Council be requested to forward the matter in every possible way." The chairman and several others supported the arguments of Mr. Smith. Dr. Hiles advocated the teaching of orchestral and especially of bowed instruments in the Board and other elementary schools, the drafting into classes of higher grades those students who evince a decided talent, and the admission into local and entirely independently managed colleges such as, after sufficient preparation, pass examinations proving them to be qualified to advance the progress of the art. Uniformity in music, as in other matters, he declared to be impossible as well as undesirable. Mr. Smith's proposition was passed without dissent, and Dr. Crow (Ripon) succeeded in carrying a rider to it, protesting against the expenditure of public money for the teaching (except in infant schools) of singing without the use of any kind of notation; although a strong opinion was expressed that "infants" of six years growth may be, and in thousands of cases are, taught from notes, and that the exception made on their behalf (or rather on behalf of an

exacting time-table) is only a giving up of principle in favour of expediency.

Mr. Stratton argued for the compilation by the General Council of a catalogue of worthy English music, for which he promised to prepare the outline.

On the third morning Mr. Arthur Page, F.C.O. (Nottingham), presided, and urged the importance of ear tests, even in the earliest stages of teaching, adducing arguments and examples which entirely proved the feasibility of imparting to the youngest children a power of distinguishing the sounds of a scale, or of a simple melody, sufficiently to render absurd the exemption of six-year-old "infants" from a real training. Mr. C. E. Stephens (London) read a paper on the teaching of Counterpoint, freely criticising the methods of various theorists. Mr. Praeger very pertinently remarked that it has been too much the custom to appoint musical policemen ready to take up anybody possessing ideas not in accordance with the police regulations, and that those who believe in ancient rules as the only roads to happiness should stick to them; but, if the art of music is to advance, we must progress with the times.

After a paper by Dr. Fisher (Blackpool) upon "The Use and Abuse of Technical Practice," and a short interval, an afternoon meeting was held to arrange for the next Conference, which is to take place in London, January 4 to 6 of 1888. Mr. Dawber, Mus. B. (Wigan), the Hon. Sec. of the North-Western branch of the Association, suggested some points for consideration during the intermediate time, and the Conference terminated. In the evening, Mr. F. H. Cowen presided at a banquet given at the Grand Hotel, attended by the Mayor, several distinguished townsmen, and a large number of members and guests of the Society.

PRODUCTION OF "NORDISA."

(FROM OUR SPECIAL CORRESPONDENT.)

MR. FREDERIC CORDER'S long-awaited Opera, "Nordisa," was produced at the Court Theatre, Liverpool, on the 26th ult., with emphatic success. The event was regarded with deep interest, not only by local supporters of the Carl Rosa Opera Company (for which troupe the work was expressly written), but by musicians generally; while several critics came from London, and elsewhere, on purpose to attend a *première* that might almost be described as a "double-first," inasmuch as no English opera of important dimensions had ever seen light for the first time in the provinces before. Hence an audience that filled Mr. Rosa's theatre to its utmost capacity, and, as regards ability to pass judgment on the new work, was by no means unworthy of the occasion. In "Nordisa," as in his recent Cantata "The Bridal of Triermain," Mr. Corder again fulfils the labours of librettist as well as of composer. Founding his story on the plot of an old French play, "La Bergère des Alpes," he has chosen for a *locale* a mountain village in the North of Norway, period 1750, and introduced certain incidents, which further help to lend freshness to a well-worn dramatic theme. In a preface the author states that his "libretto has purposely been written on old-fashioned lines, rather than according to modern models, partly because it does not pretend to be a *Musik-drama*, or grand opera, but simply a *Singspiel*, or romantic light opera, such as Wagner recommended all beginners to write." This may be taken in explanation of a great deal in "Nordisa" that can hardly be said to correspond with preconceived notions concerning Mr. Corder's aims and tendencies. For, truth to tell, there is quite as much of the old-fashioned in the model of his music as in that of his libretto. Rhythmical melody abounds, there are concerted pieces of all sorts and sizes, the simple English ballad is present, well-nigh in its pristine shape, and, wonderful to relate, Mr. Corder has not disdained to begin his opera with that most welcome of old-fashioned rareties, a regular overture in orthodox form. Surely there was subtle intention in all this. Surely Mr. Corder made up his mind that, in his first opera at least, he would be "understood of the people." Anyhow, the result has been fully achieved. Never, we should say, has music been followed with greater ease than has that of the first and third acts of "Nordisa." The bright, tuneful choruses, the characteristic ballet-music, the melodious trio and

quartet, the charming Cradle-song for *Minna* (Madame Georgina Burns), the beautiful and oft-repeated melody of trust sung by the heroine (Madame Julia Gaylord), the extremely effective air, "Scent of the pine," that "makes" the part of *Andreas Brand* (Mr. Max Eugene)—these and other prominent numbers met with an instant and rapturous appreciation such as only music with tune in it can command on a first hearing from other than special audiences. The second act of "Nordisa" stands in a different category. Here Mr. Corder did not write down for his public, and here, consequently, it is his truer self that we see reflected. It is hardly credible that the prolonged and impassioned love duet which occupies half of this act—a scene replete with dramatic feeling, and essentially Wagnerian in treatment—can be by the same composer who, in the next act, gives his baritone a ballad of the most pronounced Balfiean type. No serious opera with which we are acquainted affords the same startling contrast. It serves as another proof of Mr. Corder's versatility and, better still, of the real power that is at his command when he likes to use it. One happy outcome of this strange combination is that "Nordisa" possesses elements which appeal to every class of opera-goer, on which account we anticipate for it a wide popularity. The story is interesting, the lyrics are admirable, and the dramatic situations are striking. The "Avalanche" scene, as realised by Mr. Carl Rosa, would suffice to make the second act, apart from the wealth of resource lavished by the composer on this section of his opera. The *ensembles* are well constructed and the instrumentation is marked by a grace and fancy that lends welcome distinction to more than one number, as does the "local colour," both real and imitated, which skilfully heightens the Scandinavian character of the story. These somewhat discursive remarks have been intended to convey only an indication of the general character of "Nordisa," an adequate notice of which we must reserve until the production of the opera in London. Enough, meanwhile, that its reception in Liverpool was of the most enthusiastic description. It had been staged with the utmost care, and the performance, conducted by Mr. Goossens, was creditable in a high degree. Madame Julia Gaylord as *Nordisa*, Madame Burns as *Minna*, Mr. Edward Scovell as *Count Oscar*, Mr. Sauvage as *Frederick*, and Mr. Max Eugene as *Brand*, acquitted themselves of their tasks in able fashion, the ladies being especially good. The composer and Mr. Carl Rosa were called and loudly cheered at the close of the representation.

OBITUARY.

In our last issue it was our painful duty to record the loss which the musical world sustained by the death of Dr. E. T. Chipp, and we believe a few brief notes concerning him will be read with interest.

Edmund Thomas Chipp, the eldest son of Paul Chipp, the well-known harpist and principal drummer of his day, was born in London on Christmas Day, 1823. At the early age of seven he became one of the choristers of his Majesty's (William IV.) Chapels Royal, under the late William Hawes. He sang at the coronation of Her Majesty (a fact that has double interest in this Jubilee year), and remained in the choir until the age of seventeen. On leaving the chapel he devoted himself to the study of the organ, under the elder Cooper, and of the violin, under Nadaud and Tolbecque. As a violinist he soon attained a prominent position in the Philharmonic and other orchestras, and in 1844 became a member of Her Majesty's Private Band.

In 1847 he succeeded Dr. Gauntlett as Organist of St. Olave, Southwark, which he resigned in 1852 on his election as Organist of St. Mary-at-Hill, Eastcheap. Subsequently he became Organist of Holy Trinity, Paddington. Mr. Chipp's skill as an organist was by no means confined to his church duties; he was often called upon to display the resources of new organs. On these occasions he frequently performed the whole of his programme from memory. The writer of these notes has more than once known him thus to play all six of Mendelssohn's grand Organ Sonatas during a single recital. In 1849 Mr. Chipp occupied the position of Solo Organist at the Birmingham Festival; for

this he wrote a set of Concert Variations on Haydn's theme, known as "God preserve the Emperor." These variations were eminently calculated to display Mr. Chipp's exceptional attainments as a pedalist, and his marked success at Birmingham did much to establish his reputation as one of the leading organists of his day. On Mr. Best's retirement from the Panopticon, Mr. Chipp became Organist to that Institution, where a daily Organ Recital was one of the principal attractions.

In 1857 Mr. Chipp took his Mus. Bac. degree at Cambridge, and in 1860 proceeded to the higher degree of Mus. Doc. He was the first doctor in music created during the professorship of Sir William Sterndale Bennett.

Dr. Chipp was always an enthusiastic admirer of Mendelssohn. He was among the first, probably he was the very first, to introduce Mendelssohn's great organ works in public performances; but his admiration found expression in another way. Between 1850 and 1855 he constructed, with his own hand, from the single parts, full scores of all Mendelssohn's works which were not then published in that form. The intervals of leisure he enjoyed while attending the Court at Windsor as a member of Her Majesty's Private Band were chiefly occupied in this work. The collection still exists, a monument of zeal, labour, and love.

In 1862 Dr. Chipp received the appointment of Organist of the newly erected Ulster Hall at Belfast. Here he was also Conductor of the Anacreontic and Classical Harmonists Societies, and of the Vocal Union, a Society which he founded and established. He further held the post of Organist at St. George's Church. In 1865 the appointment of Organist to the Kinnaird Hall, Dundee, was offered to, and accepted by, Dr. Chipp; this he held in conjunction with the office of Organist of St. Paul's, Edinburgh, in which city he resided. In the latter part of the year 1866, on the death of Mr. Janes, the position of Organist and Magister Chorumorum of Ely Cathedral was conferred upon him. These offices he continued to hold to the time of his death. Quite recently the College of Organists conferred their Fellowship (*honoris causa*) on Dr. Chipp. The last occasions on which he performed in London were at one of the Bow and Bromley Recitals and at the Henry Smart Memorial Recital at the Royal Academy of Music.

Early in December last Dr. Chipp, who had been out of health for some time past, left England, accompanied by his wife, for the South of France, hoping to return in the spring benefited by the rest and change. But it was not to be; he had not long reached Nice ere he was seized with serious illness and on December 17 he passed away, to the great grief of his family, and the sincere regret of his many friends. The remains were brought back to England, and on Christmas Eve (the eve of his sixty-third birthday) he was buried in the family grave at Highgate Cemetery.

Among his works may be mentioned his Oratorio of "Job," first performed at Belfast; "Naomi," a Sacred Idyll, composed in 1868; and three Services in A, E, and D, composed while at Trinity Church, Paddington, and still in MS. Works well known to organists are his "Twenty-four Sketches for the Organ," the Variations on "The Harmonious Blacksmith," on an Original Theme in A, and on "God preserve the Emperor." He also published several sets of songs, and a series of "Twilight Fancies" for piano. There are still many unpublished works in the possession of his family. Two Anthems, one of them composed for the St. Etheldreda Festival at Ely in 1873, are now in the hands of Messrs. Novello for publication.

HOPES are entertained of persuading Madame Schumann to visit London for the close of the "Popular" season, and the special celebration of the thousandth Concert. The artists who took part in the first Concert (February 14, 1859) were Messrs. Wieniawski, Ries, Doyle, Schreurs, Piatti, Wilbye, Cooper, Benedict, Santley, and E. Hopkins; Misses Palmer and Stabbach. Of the gentlemen, Messrs. Ries, Doyle, Piatti, Santley, and Hopkins are still living and working. Mr. Charles Hallé appeared on March 7, M. Sainon on March 9, Madame Arabella Goddard on March 21, and Herr Joachim on May 16. All these artists are, happily, still with us.

THE correspondent of the *Daily Telegraph* at Milan telegraphs with reference to Verdi's new opera, under date January 26: "The production of 'Otello' is definitely fixed for Thursday, February 3. The opera would have been produced on Saturday, the 29th inst., but for the illness of Signor Tamagno. Full rehearsals have just been commenced under Verdi's personal direction. Admission to these rehearsals is rigorously denied at present. The books of words will probably be issued on Saturday, but the copies of the music will not be ready till Thursday, 3rd prox. The manuscript was not delivered to Ricordi till November 7, and the printing is all behind. Verdi is staying at the Hotel Milan, where he entertained at dinner last night Signor Boito, the librettist, and Signor Faccio, the *chef d'orchestre*. A large number of musicians has arrived here from all parts of Europe. Verdi is opposed to any discussion of the work before the rehearsals shall be completed. Rumour speaks favourably of 'Otello,' however."

THE Higher Examinations of Trinity College, London, took place during the past month—Examiners: Mr. John Francis Barnett, Mr. Henry R. Bird, Mr. F. Corder, Mr. A. E. Drinkwater, M.A., Professor James Higgs, Mus. B., the Rev. H. G. Bonavia Hunt, Mus. B., Dr. Warwick Jordan, Dr. Haydn Keeton, Dr. A. H. Mann, Mr. M. Maybrick, Signor Papini, Mr. W. Pinney, Mus. B., Professor Gordon Saunders, Mus. D., Dr. Armand Semple, B.A., Professor E. H. Turpin, Professor Bradbury Turner, Mus. B., Mr. G. E. Bambridge, and Dr. C. W. Pearce—the following is the result:—Matriculation: Armitage Goodall (Honours), Ethel M. Bonavia Hunt, Ada T. Browning, Susan Fellows, Annie Gifford, Frances M. Howlett, Frederic W. J. Lesser, Ptolemy S. T. Pardy, Richard Pye, George A. Swain, Eliz. A. Watkins, Thos. C. Whittle. Higher Arts: William Ball, Richard Pye. Licentiate in Music: John F. Flitcroft, William J. Reynolds, Mus. B., London. Associate in Music: Alfred Comben, Robert I. Fran, Annie Gifford, Armitage Goodall, Catherine E. Kingdon, Alice M. Linton, Wm. E. Neck, Ptolemy S. T. Pardy, Robt. G. Rethwell, Chas. Sheldford, Eliz. A. Watkins, Chas. W. Wilkes, Francis E. Wood. Preliminary Division Associate in Music: Charles F. Passmore. Harmony—Honours Certificate: Annie Bland. Pass Certificate: Helen S. E. Crosby, Emily C. Dixon, Emily S. Dobson, Mary E. R. Ennis. Counterpoint—Pass Certificate: Annie Bland, Arthur W. Rogers. Piano-forte (in alphabetical order)—Associate Pianist: Felix A. E. Butel, Amy M. Denning, James S. Ford, Bessie Griffith, Emma Hodgkins, Annie E. Holdorn, Bessie Morris, Emily E. Pugh, Ada L. Richardson, Ada M. Wilson. Certificated Pianist: Emily Barber, Wm. Bentham, Emily M. Cock, Ella L. Davis, Amy S. H. Dunn, John H. English, Eliz. B. Grose, Eliza Hammond, Marion Hunt, Florence E. Masterson, Florence E. Oatway, Alice M. M. Payne, Mary E. Richards, Edith M. Richardson, Amelia Sanders, Edith M. Sawyer, Susanna Turnbull, Rachael A. Wells. Organ—Organ Associate: John J. Flitcroft, Flora Klickmann. Singing—Associate Vocalist: Amy Murray Denning. Violin—Associate Violinist: Walter Aston.

At the January Examinations of the College of Organists, the following gentlemen obtained the several diplomas of Fellowship and Associateship:—Passed for Fellowship: J. E. Adkins, Kensington; A. T. Blanchett, Slough; M. J. Monk, Mus. Bac., Banbury; H. Newbould, Bradford; F. A. Sewell, Kensington; T. J. Watts, Mus. Bac., Cambridge; H. W. Weston, Battersea; A. A. Yeatman, Finchley. Passed for Associateship: J. H. Adams, Peterborough; H. Allen, Leicester; H. P. Allen, Tylehurst; G. Bard, Kilburn; D. Bradfield, St. John's Wood; F. W. Blacow, Manchester; W. Bentham, Blackburn; N. H. Brown, Newcastle-on-Tyne; B. A. Cogswell, Meopham; A. D. Culley, Great Yarmouth; E. A. Dicks, Cheltenham; F. A. Fisher, Cardiff; W. W. Harvey, St. Neots; H. Hallowell, Droylesden; N. B. Hibbert, Peterborough; A. L. Holloway, Fakenham; G. F. Howells, Abergavenny; E. Iles, Bury St. Edmunds; A. Lake, Streatham; F. Leeds, Lewisham; J. Nicholson, Ware; A. Oake, Southampton; C. E. B. Price, Ely; H. Rose, Tamworth; A. T. Robinson, Ventnor; J. Shearer, Newmains, N.B.; and B. Whitworth, South Ossett.

THE first dinner of the Old Choir Boys of St. Paul's Cathedral, was held at the Holborn Restaurant, on Saturday, the 8th ult. The chair was occupied by Dr. Stainer, and the vice by Mr. Henry Gadsby (both "Old Boys"). There were also present Messrs. W. J. Hill (the well-known comedian), J. Jeffreys, Heney, J. Brown, Pockington, A. Godfrey, Liddell, Eyre, Tolkien, Walter Pallant (Treasurer), George F. Grover (Secretary), &c. After the loyal toasts had been proposed, Dr. Stainer gave "The Health of the Old Boys," coupled with the names of Mr. Henry Gadsby and Mr. Liddell. The Chairman in a most interesting speech gave a very graphic sketch of the life at St. Paul's, from the time he entered as a chorister, nearly forty years back, up to the present time, the anecdotes of his boy's life being listened to with very great pleasure. He also spoke of the improvement in the services at St. Paul's, and said that, although he was at times twitted for neglecting the old masters, he thought that in encouraging young composers he was only doing his duty to the art of music; and in his opinion when this century had passed away he did not think the English people would have any cause to be ashamed of the English Church music of to-day. Messrs. Henry Gadsby and Mr. Liddell responded. The healths of the Secretary and Treasurer were next proposed. Mr. George F. Grover (Secretary), said that he considered the occasion an interesting one for Old St. Paul's Boys, indeed for choir boys all over England. This "Old Boys' Dinner" had been in his mind for some years past, and he assured all present, that however much trouble he had been put to in getting them together, he was amply repaid by their presence; and he trusted that, having been started, it would become an annual event. Mr. W. Pallant (Treasurer) also responded. Mr. Fred. Walker and Mr. Sam Pallant responded to the toast of "The Visitors," and altogether the occasion was most pleasant and enjoyable. The following took part in the music which was performed during the evening:—Messrs. Henry Gadsby, J. Jeffreys, A. Godfrey, Badcherry, Heney, J. Brown, Pockington, Raymond, Walter Pallant, and George F. Grover.

THE prospectus of the Philharmonic Society for the coming season announces six evening and two morning Concerts, the additional two performances being given in lieu of the privilege, lately accorded to subscribers, of attending the rehearsals. The novelties are a Concerto for Piano-Pédalier, composed expressly for the Society by Gounod, to be performed by Madame Palicot; a Vocal Scena, by Goring Thomas, to be sung by Madame Valleria; a Vocal Duet, by Dr. Stanford, to be sung by Mdle. Marie de Lido and Mr. Barton McGuckin; a Vocal Scena, by Randegger, composed for the Society; a Suite (Roumanian), by Corder; an Overture ("The Kenilworth"), by Sir G. A. Macfarren; and an Orchestral work, by Sir Arthur Sullivan. Brahms's Symphony in E minor (No. 4), Goetz's Symphony in F, Max Bruch's Prelude to the Opera "Loreley," Rietz's "Festival" Overture, a Suite by Bach, Wagner's "Walkürenritt," Cowen's "Scandinavian" Symphony, and Mozart's Quartet Concertante for oboe, clarinet, horn, and bassoon, with orchestra, will be given for the first time at these Concerts; and Madame Schumann, Herr Leopold Auer, and Herr August Wilhelmj will be heard after a prolonged absence from England. Besides the artists already named, Mdle. Kleeberg and Miss Fanny Davies are announced, the first to play Beethoven's Concerto in E flat, and the second Sir W. S. Bennett's Capriccio in E, for pianoforte and orchestra; and Miss Ella Russell, who made such an effect at the Royal Italian Opera last season, appears amongst the vocalists. We are glad to say that Sir Arthur Sullivan retains his post of Conductor. The season commences on March 10.

A PERFORMANCE of Gaul's "Holy City" was given at Christ Church, Southwark, after Evensong, on the Feast of the Epiphany. The choir was considerably augmented on the occasion. The solos were well rendered by Master Harman, Miss Emily Dones, Mr. Vernon Drew, and Mr. Thornton Colvin, the latter gentleman's fine voice being heard to great advantage. The choruses were especially well sung, and reflected great credit on the training given. Mr. Ernest C. Winchester (Organist and Choirmaster at the Church) presided at the organ, Master F. Keene at the pianoforte, and Mr. George Winney conducted.

THE Richmond Choral Society, founded nearly five years ago, has now, thanks to the energy and intelligence of its Conductor, Mr. J. Maude Crament, Mus. Bac., Oxon., attained a very high position amongst suburban musical associations. It gave its ninth Concert on Thursday, the 20th ult., when the Conductor's Psalm 145, "I will magnify Thee, O God," was performed for the first time in public. This work, which consists of nine numbers, is scored for full orchestra, and also for strings and organ, the latter very effective arrangement being used on the present occasion. Although the work was intended principally for special thanksgiving services and Church Festivals, the present performance proved its perfect fitness for use in the Concert-room. The choral writing is grand, dignified, and melodious, and exhibits to advantage the composer's skill in counterpoint and knowledge of vocal effect. The solos for soprano and baritone were very favourably received, being given with great refinement by Madame A. Paget and Mr. G. E. Steward; but the most melodious and attractive number was the duet for soprano and tenor sung most effectively by Madame Paget and Mr. E. Bryant. At the conclusion of the work there was an outburst of genuine applause, which testified to the complete satisfaction of the audience. Mr. Easton led the strings and Mr. T. Pettit ably presided at the organ. Mendelssohn's "Athalie" formed the second part, the solos being taken by Madame Paget, Miss Clark, and Miss F. Hoskins.

A CONCERT was given at St. Luke's, Shepherd's Bush, on the evening of the 7th ult., when a testimonial was presented to Mr. F. G. Cole, formerly Organist of that Church, who has received a similar appointment at St. Matthew's, Denmark Hill. The Rev. H. Rowsell, M.A., Vicar of St. Luke's, presented the testimonial, and spoke in high terms of Mr. Cole's punctuality, conscientiousness, and energy, as well as of the pleasant relations that had always been maintained between clergy, organist, and choir. The following was the address:—"This testimonial, together with a gold watch and chain, was presented to F. G. Cole, Esq., F.C.O., L.Mus., by the Clergy, Churchwardens, Choir, and Members of St. Luke's, Uxbridge Road, London, W., whose names are hereunder subscribed, as a mark of their esteem and high appreciation of his services as Organist and Choirmaster during a period of nine years. Dated 7th January, 1887." Mr. Cole expressed his thanks and gratification, and alluded briefly to the kindness that had always been shown to him during his period of office at St. Luke's. A Concert was afterwards given, which was sustained principally by members of the choir. Mr. Cole acting as accompanist, and appearing as soloist in Moszkowski's Scherzo-Valse.

ON Monday, the 3rd ult., there was a lively discussion at the Musical Association following a paper read by Mr. J. S. Curwen on Hymn Tunes. Dr. Stainer, who presided, said the number of irregular metres was becoming so great that if poets continued to multiply them, a stop must be put to their introduction into churches. The charge against recent composers of writing sentimental tunes should really be made against recent poets for writing sentimental hymns. He liked the old passing-notes as they stood in the dear old tunes his mother used to sing. Dr. Stainer played "Mount Ephraim" in its original form, and then denuded of passing-notes, at express speed in the modern fashion, amid great laughter. Most congregational singing now-a-days was too quick. In large churches especially slowness must be cultivated. Among those who also spoke were Major Crawford, Mr. J. S. Shedlock, and Mr. F. G. Edwards. Mr. G. B. Gilbert, F.C.O., played the examples.

ON Thursday evening, the 20th ult., a Concert was given in the St. Barnabas School Room, Picnic, under the patronage of Her Royal Highness the Princess Christian, on behalf of the fund to erect a gymnasium in the school. The following well known artists gave their services:—Miss Robertson (Mrs. Stanley Stubbs), Miss Fanny Robertson, Miss Annie Layton, Mr. Reginald Groome, Mr. Alfred J. Layton, Mr. George H. Wilby (violin), Mr. W. E. Whitehouse (violinello), and Mrs. A. J. Layton, F.C.O. (piano-forte). The songs, duets, &c., by the vocalists gave evident satisfaction, but the principal item was Beethoven's Trio in C minor, played with great skill by Mrs. Layton, Mr. Wilby, and Mr. Whitehouse, which was thoroughly enjoyed.

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On the 4th ult. an address was given at St. John's, Waterloo Road, by the Vicar, the Rev. A. W. Jephson, on the Life of Handel, illustrations being given on the organ. On the 18th Haydn was the subject, the musical selection including excerpts from "The Creation," "The Seasons," his motetts and quartets. On the 25th Mozart was taken, his 12th Mass, quartets, &c., forming the subject of musical illustration. Mr. Edmund West, assistant organist, was at the organ. Beethoven will be considered on Tuesday, the 1st inst. On Tuesday evening, the 11th ult., a performance of "The Messiah" was given by the choir of the church. The solos were excellently rendered by Miss Linda Rivers, Master Warren, Miss Jennie Bawtree, Mr. H. Cooper, and Mr. Frederick Winton. The choruses were sung with spirit and commendable precision, considering the distance the choir is situated from the organ, and that there is no conductor. Mrs. Dart supported the choruses in the chancel with the pianoforte, and Mr. Henry J. B. Dart presided at the organ.

Mr. WILLIAM NICHOLL gave his third and fourth Vocal Recitals at the Portman Rooms on December 28 and the 11th ult. respectively. As on previous occasions, each programme contained one work of importance, besides a miscellaneous selection of songs. Thus at the third Recital Mr. Henschel's "Serbisches Liederspiel," or settings of ten old Servian poems for four voices, with piano accompaniment, was performed. These songs have been heard on several occasions at the Popular Concerts, and are certainly very clever and fanciful, if not strikingly original. The Concert-giver was assisted in their rendering by Miss Hamlin, Madame Fassett, and Mr. Thorndike, with Miss Mary Carmichael at the piano. Schumann's "Minne-spiel" (Op. 101), a work of similar character, was brought forward at the last Recital, Miss Louise Phillips taking the soprano and Mr. Bridson the bass part, the other artists being the same as before. The Recitals have been a decided artistic success, and cannot fail to advance Mr. Nicholl's position as a refined vocalist and musician.

Mr. CARL ARMBRUSTER commenced a series of five Saturday afternoon lectures at the Royal Institution of Great Britain, on the 22nd ult., his subject being "Modern Composers of Classical Song." The opening lecture, which was well attended, was devoted to the songs of Liszt, in practical illustration whereof the following settings of eight German poems and one Italian were alternately rendered by Miss Pauline Cramer and Mr. Thorndike—viz., "Mignon Lied," "Ueber allen Gipfeln," and "Es war ein König in Thule" (Goethe); "Du bist wie eine Blume" and "Loreley" (Heine); "In Liebeslust" (Hoffmann von Fallersleben); "Es muss ein Wunderbares sein" (Redwitz); "Die drei Zigeuner" (Lenaau); and "Angiolin dal biondo crin" (Bocella). The succeeding lectures are announced to be on "Robert Franz"; "Johannes Brahms"; "Rubinstein, Raffi, and Grieg"; and "Jensen, Lassen, Holstein, Berlioz, and Wagner"; the last of this interesting series taking place on the 19th inst.

At the Intermediate Examination in Music of the University of London for 1886 (Examiners: R. T. Glazebrook, Esq., M.A., F.R.S.; Dr. Pole, F.R.S.; Prof. Reinold, M.A., F.R.S.; Dr. Stainer, M.A.), the following is the Pass List:—First Division: Thomas Handel Bertenshaw, B.A., private study; Thomas Ely, private study; William Simpson Hannam, Yorkshire Coll., Leeds, and private tuition; Louis Thompson Rowe, private study. Second Division: James Jeremiah Beuzemakers, B.A., private study; Frederick William Shurlock, B.A., private study. And for the degree of B.Mus., Second Division (Examiners: Dr. Pole and Dr. Stainer), Williamson John Reynolds, private tuition.

We have much pleasure in drawing attention to an interesting "History of the Handel and Haydn Society," Boston, U.S.A., written by Charles C. Perkins. Founded in 1815, this Association has gradually attained a position of the highest importance, and materially influenced the progress of music in the States. So faithful a record of the Society's doings recalls numerous recollections of past eminent vocal favourites; and we are certain that the book will be read by very many music-lovers on both sides of the Atlantic.

At the Congregational Soirée held in the schools of Wycliffe Congregational Church, Philpot Street, S.E., on Wednesday, the 19th ult., a very handsome gold locket, set with pearls, and necklet, was presented to Miss Marian Bonallack, G.S.M., by the choir and friends, in consideration of her long and valued services as accompanist. During the evening an excellent selection of music was given, under the direction of the choirmaster, Mr. George Merritt, G.T.S.C., consisting of Mendelssohn's "How lovely are the Messengers," Birch's "Excelsior," and Merritt's "Three merry men," by the choir; two pianoforte duets, by Miss Bonallack and Miss Merritt; Pearson's "Three doughtie men," by Miss Worledge, Miss Ostone, Mr. Merritt, and Mr. Doig; Barnby's "Sweet and low," by Miss Merritt, Master Shearing, Master Merritt, and Mr. Merritt; and Sterndale Bennett's "God is a Spirit," by Master Merritt, Miss Jones, Mr. Bowhill, and Mr. Merritt.

At the first examination for the Degree of Bachelor in Music, at Oxford University, the following have satisfied the Examiners:—A. S. Dale, Brasenose College; C. E. Jolley, New College and Twickenham; S. S. Martyr, Keble College and Sladebridge; H. E. Nichol, New College and Hull; A. M. Richardson, Keble College; R. M. Tamplin, B.A., Keble College; W. Wolstenholme, Worcester College, and of the Blind College, Worcester. Examiners: Sir F. A. Gore Ouseley, D.Mus., M.A., Ch. Ch., Professor; C. Hubert H. Parry, D.Mus., M.A., Exeter, Chorus; J. Frederick Bridge, D.Mus., Queen's. In congregation holden at Oxford, on November 11 and December 17, 1886, the following were admitted to the Degree of Bachelor in Music: Franz Koeller, New College and Tiverton, Devon; Frederick J. Simpson, New College and Hillingdon, Middlesex.

An Organ Recital was given on the 20th ult., by Sir Herbert Oakeley, at the Music Class Room, Edinburgh University. The programme was in part *In Memoriam* of the late Rector of the University. At the first chord of the Dead March the large concourse of students and others rose to their feet. The same deep attention was noticed during the performance of the Funeral Anthem, by Handel, the Quartet and Chorus "Blest are the departed," by Spohr, and the selection from "The Creation," Mendelssohn's melodious Quartet "For the New Year" seemed to form a good transition to the latter and brighter portion of the programme, in which some pieces were new to these Recitals. The *extempore* treatment of a theme by Pleyel was received with special favour, and vociferously enjoyed.

The Dedication Festival at St. Paul's Cathedral was celebrated in the usual manner, on the 25th ult., by a service, which had for its principal feature the rendering of a selection from Mendelssohn's "St. Paul." The proceedings opened with the playing of the Overture to the Oratorio by a band of fifty, after which the service was gone through in its entirety, the Magnificat and Nunc dimittis being sung to a setting in C by Mr. Eaton Fanning. The "St. Paul" selection was sung by the Cathedral choir, reinforced for the occasion by the choir boys from Westminster Abbey, the Temple, and Lincoln's Inn, the soloists being Masters Cockell and Scharbruck, Mr. Alfred Kenningham, and Mr. Winn. Dr. Stainer conducted, and Dr. Martin presided at the organ.

A MEETING of the Committee of the Maas Memorial Fund was held at Beaufort House, Strand, on the 17th ult., Mr. Joseph Bennett in the chair. The honorary secretary, Mr. Charles Lyall, stated that the monument had been placed in position over the lamented artist's grave by the sculptor (Mr. Currie, Oxford Street), and the Committee resolved that it should be open for public inspection on Sunday, February 20. It was further stated that, after defraying all expenses connected with the monument, the Committee would be able to institute in perpetuity an annual "Joseph Maas Prize" of £10, for the encouragement of tenor vocalists. The Committee determined to place the amount in trust for the purpose stated, the trustees being Messrs. W. A. Barrett, Joseph Bennett, G. H. Johnstone, and Charles Lyall.

THE members of the Grosvenor Choral Society held their 179th monthly Concert at the Grosvenor Hall, on Friday, the 21st ult. The programme consisted of a miscellaneous selection, the solo vocalists being Miss Madeline Hardy, Miss Annie Layton, Mrs. D. Woodhouse, Mr. Montague Shepherd, and Mr. Arthur Roach. Mrs. T. P. Frame gave two pianoforte solos, besides accompanying during the evening; and Mr. H. C. Tonking two violin solos, one of which, *Romance in C*, was accompanied by the composer, Mr. Henry J. Wood. Special choruses from "St. Paul" were given at the commencement of the Concert, in memory of Mr. J. M. Hucklebridge, the treasurer, and one of the founders of the Society in 1872. Mr. David Woodhouse conducted.

HANDEL'S "Samson" was given at the first Concert of the season, by the members of the Crouch End Choral Society, on Tuesday, December 21, at Christ Church Schoolroom, Crouch End. Most of the choruses were very well rendered by the choir. The soloists were Miss Catherine Penna, Miss Marie Middleton, Mr. Maldwyn Humphries, and Mr. T. R. Johnson. There was a small band under the leadership of Mr. E. Halfpenny. Mr. W. Morrow played, with excellent effect, the trumpet obbligato to "Let the bright Seraphim," Mr. J. G. Callcott presided at the harmonium, Miss Preston, the Society's hon. accompanist, at the pianoforte, and Mr. Alfred J. Dye, A.Mus., conducted, as usual. Gounod's "Redemption" will be given in April.

THE fourth annual Dinner of Trinity College, London, took place on Monday, the 10th ult., at the Holborn Restaurant. The meeting was both large and representative, and an undoubted success. The Warden (the Rev. H. G. Bonavia Hunt) occupied the chair, and amongst those present were the following:—Professor James Higgs, Dr. Jacob Bradford, Dr. C. W. Pearce, Dr. Longhurst (Canterbury Cathedral), the Rev. R. Gwynne, B.A., Professor Bradbury Turner, Mus. Bac., Professor Turpin, and Messrs. J. A. Hammond, Wallace Wells, A. W. Sebastian Hoare, E. Burritt Lane, T. J. Hutchinson, G. E. Bambridge, Charles E. Stephens, Walter Bolton, Shelley Fisher (Secretary), Albert Visetti, Arthur Carnall, Mus. Bac., and James Turpin, Mus. Bac.

MR. AMEROSE AUSTIN gave a "National Holiday Festival Concert" at the Albert Hall on the afternoon of Boxing Day. There was a considerable attendance in spite of the terrible weather, and the programme appeared to be heartily enjoyed, more than half the numbers being encored. It is worthy of note that every one of the artists engaged duly arrived, notwithstanding the difficulty of locomotion caused by the snow, among them being Miss Mary Davies, Madame Sterling, Mr. Lloyd, Mr. Maybrick, Mr. Santley, and Mr. Charles Banks. The last named vocalist has a powerful tenor voice, and won great applause by his energetic delivery of some popular ballads. Whether he would be equally successful in music of a higher class remains to be seen.

THE usual special Christmas Service was held at St. Columba's (Church of Scotland), Pont Street, Belgravia, on the Sunday after Christmas Day. Dykes's *Te Deum* in F and Stainer's "O Zion that bringest good tidings" were well rendered by the choir of about thirty voices. Frost's new Introduction and several of the Variations on Mendelssohn's "Festgesang" theme were excellently played by Mr. John Lowe, the Organist and Choirmaster, during the collection, leading (as the composer suggests) to the Hymn "Hark! the herald angels" in place of the last variation. Mr. Lowe's prelude comprised a Pastoral by Zipoli, and the Pastoral Symphony ("Messiah"); his postlude being Lemmens's "Christmas Offertorium."

THE 215th Consecutive Monthly Concert of the St. George's Glee Union took place in the Pimlico Rooms, Warwick Street, S.W., on the 7th ult. The solo artists were Miss Kate Flinn, Miss Annie Dweley, and Mr. R. E. Miles. Mr. F. R. Kinke contributed two pianoforte solos, and accompanied throughout the evening. The choir, conducted by Mr. Joseph Monday, sang glees and part-songs by Bishop, Macfarren, Hatton, and Stewart, and two madrigals "The wintry winds are blowing" (T. Ions) and "My bonnie lass she smileth" (Morley, A.D. 1595).

THE first Concert by the new Brixton Choral Society took place at the Gresham Hall, Brixton, on Thursday, the 20th ult., Van Bree's Cantata "St. Cecilia's Day" being the principal item in the programme. The solo soprano was Miss Annie Mathews. The other portion of the Concert was miscellaneous, and included a new part-song by Mr. Fred. Cozens, entitled "Oh, a calm summer's eve." The concerted pieces were rendered by the choir of nearly 100 members, Miss Annie Mathews, Mr. T. W. Hanson, Mr. W. Sexton, and Mr. Page Hannant contributing songs and ballads. Mr. W. Sexton, of Westminster Abbey, is the Conductor of the Society.

WE are informed that an Association called the Electro-Harmonic Society is being formed, with the object of bringing gentlemen interested in electrical matters together for social and musical enjoyment. It is intended to have, in London, a series of four entertainments this half-year, three of which will be Smoking Concerts, and the remaining one of the series a Concert for both ladies and gentlemen. Application for membership should be made to the Hon. Secretary, H. Alabaster, Esq., Brockenhurst, Therapia Road, Honor Oak, S.E.

MR. H. W. WESTON, F.C.O., Organist and Choirmaster of St. Mary's, Balham, played a short selection of music on St. Stephen's Day, after Evensong, the organ having recently undergone several important alterations and improvements, including a new pedal board, built according to the designs of the College of Organists. Mr. H. W. Weston's selection included, amongst other items, Dr. Pearce's Symphonic Poem "Corde natus esse Parentis," a Pastoral (1st Organ Sonata), by Guilmant, and Best's Fantasy on Christmas Carols.

THE dedication of the new organ and stained glass windows in the spacious Chapel of the Hackney Union, took place on New Year's day. Several of the local clergy were present, and the Right Rev. the Lord Bishop of Bedford preached the sermon. A contingent from one of the local choirs rendered the special music excellently, and Mr. W. M. Wait (Organist and Choirmaster of St. Andrews, Undershaft, E.C.) presided at the new two-manual instrument, built by Messrs. J. Bishop and Son.

AN Evening Concert was given, on the 14th ult., by Miss Grant, in connection with the Kensington Academy for Girls, when the following artists appeared: Miss Mary Davies, Miss Snowden, Madame Antoinette Sterling, Miss Kate Milner, Messrs. Herbert Nash, Bridson, and Maybrick. Mr. H. C. Tonking performed a violin solo (a *Romance in C*), accompanied by the composer, Mr. Henry J. Wood; and Miss Ida Audain played two harp solos. Miss Cox presided at the pianoforte.

AT the Examination of Pianoforte Tuners held by the Regent Hall Association at 44, Devonshire Street, Portland Place, on the 12th ult., the following were awarded the Regent Hall Diploma, and were permitted to use the designation "R.H.C.," or Regent Hall Certificate of qualification to practise:—T. Molineux Durrant, of Corporation Street, Birmingham; Edward James Brooking, of Princess Street, Leicester; and Francis J. Moore, of Leicester.

A CONCERT, on behalf of the poor of Chelsea, was given on Tuesday evening, the 18th ult., at the Town Hall, King's Road, under the patronage of H.R.H. Princess Frederica of Hanover. One of the notable items in an excellent programme was the thoroughly artistic performance of *Conti di Vinci*, whose violin playing in an *Elegie* by Bazzini, and an *obbligato* to Braga's favourite *Serenata* (sung by Mrs. Eustace), was the theme of general admiration. Miss Bessie Waugh presided at the pianoforte.

MR. CHARLES FRY gave a successful Recital of the "Merchant of Venice," at the Athenaeum, Camden Road, on the 27th ult., the introduction of Sir Arthur Sullivan's music to the Masque being a special feature of interest. Miss Bessie Waugh and Mr. F. C. Fry were at the piano, and the *Serenade* was effectively sung by Mr. Edwin Bryant.

WE are informed that Her Majesty the Queen has been graciously pleased to accept a copy of Mr. Alfred Allen's patriotic song "London."

ON Wednesday, the 12th ult., the Southgate Choral Society, under the conductorship of Mr. W. Horsly, gave a performance of the "Hymn of Praise." The second part consisted of glees, part-songs, and a miscellaneous selection. The soloists were Mrs. Henry Harrison, Miss Ethel Harrison, Mr. John Probert, and Mr. James Blackney, and the accompanists Miss Rowley and Mr. H. Leipold. Mr. Leipold's playing of a Rhapsody by Liszt was a feature of the evening.

AN evening Concert was given, under the direction of Mr. Eade Montefiore, on Tuesday, the 18th ult., at Tattersall's Subscription Room, Albert Gate, when "Blessed are the departed," from Spohr's "Last Judgment," was sung as a tribute to the late Earl of Idlesleigh. Among the artists were Miss Mary Morgan, Miss Seppie Moulton. Mr. John Thomas (harpist to the Queen), Mr. Reginald Groome, Mr. James Blackney, and Mr. H. Knight.

MR. G. AUGUSTUS HOLMES gave the third of his series of Organ Recitals at St. George's, Camberwell, on the 16th ult. The programme, which comprised selections from the works of Handel, Batiste, Gounod, Guilman, Elvey, and Costa, was excellently rendered, and elicited general expressions of approval. These monthly Recitals, which are quite free, are gaining a large share of popularity, as the excellent attendances testify.

ON Monday, the 10th ult., a Concert was given at Battersea, by the St. Andrew's Church Choir, the vocalists being Miss Agnes Hardy, Miss Lizzie Collin, Mrs. Foster Pyne, Mr. G. Goodwin, Mr. F. E. Choveaux, and Mr. Louis Gatward. Violin solos were also contributed by Mr. F. J. Dawe, and pianoforte solos and duets by Miss M. Pyne, Miss Hentsch, and Mr. F. E. Choveaux. The choir sang several Christmas carols.

GADE's "Erl-King's Daughter" was given at Lavender Hill, on the 18th ult., by the Stormont Road Choral Society, under the direction of Mr. Frank Idle. The soloists were Miss Selina Quick, Miss Emily Dones, and Mr. John Gritton. The second portion of the programme was miscellaneous, and included solos by the vocalists in the Cantata, and by Mr. A. H. Taverner. The accompanists were Miss Louisa Idle and Miss Alice Idle.

ON Wednesday, the 5th ult., Mr. F. W. Parker, Organist of Defoe Presbyterian Church, Lower Tooting, was presented by a few friends with a handsome writing-desk, in recognition of his services during the past year. The Rev. W. Anderson, D.D., presided at the meeting held for the purpose in the Lecture Hall, and the presentation was accompanied by a graceful address, on behalf of the donors, by Mr. J. Pirie, M.A., and suitably acknowledged.

THE fourth Report of the Popular Ballad Concert Committee shows that much earnest work has been done during the year, but with discouraging financial results. The choir has, however, made steady progress, and it is hoped that an excellent orchestra may eventually be formed. Another appeal for funds is made in the present report, and we sincerely trust that it may prove successful.

AN excellent performance of Handel's "Messiah" was given in Westminster Chapel on the 11th ult., the soloists being Miss Annie Marriott, Miss Josephine Cravino, Mr. A. Kenningham, and Mr. R. Hilton. The organ accompaniments were effectively rendered by Mr. Sydney Cross, the newly appointed Organist, and Mr. George Carr ably conducted.

WE regret to announce the death of Mr. Thomas Pollard, which took place at Southport on the 13th ult. As an organist, he held a high position, having received several appointments, his first being at the early age of fourteen. At the time of his death he was Organist of the Church of our Lady of St. Hubert's, Great Harwood.

WE hear that Mr. Stavenhagen has been engaged by Mr. Arthur Chappell, and will appear at the Popular Concerts later in the season. Mr. Schonberger will, most likely, precede him.

MESSRS. NICHOLSON AND CO., of Worcester, are enlarging the organ in St. John's Church, Leicester, and it is to be completed by the 9th inst., when Dr. C. J. Frost, of London, is announced to re-open it.

MR. H. C. TONKING gave an Organ Recital at St. Saviour's Church, St. George's Square, on Sunday, the 16th ult., after Evensong. The programme included compositions by Bach, Beethoven, Gounod, Costa, and Wely, all of which were listened to with interest by a crowded congregation.

MESSRS. GEORGE BELL AND SONS will shortly issue a small volume upon Musical Analysis, by Mr. Henry C. Banister, comprising the substance of Lectures delivered before the Royal Normal College and Academy of Music for the Blind. It will be copiously illustrated by examples from the works of the great composers.

"RUDDYGORE" will be the last opera produced under the arrangement, entered into some years ago, by Sir Arthur Sullivan, Mr. Gilbert, and Mr. D'Oyley Carte. The public trust that the partners will make another contract and start afresh.

MR. ALFRED PHYSICK gave an Organ Recital at Holy Trinity Church, Upper Tooting, on December 29, in aid of the organ fund. The programme consisted of works by Handel, Beethoven, Meyerbeer, Gounod, Wely, E. H. Turpin, and Dr. Frost.

THE organ just erected in the Presbyterian Church, Wickham Road, S.E., by Bevington and Sons, of Rose Street, Soho, was formally opened by Dr. Charles Joseph Frost, on Thursday, the 13th ult.

MR. RANDEGGER, Mr. Tosti, Mr. Sutherland Edwards, Mr. Joseph Bennett, and Mr. Hueffer were among those who left London last week to be present at the first performance of Verdi's "Otello."

WE regret to hear that Mr. Carrodus is suffering from indisposition and unable to exercise his profession. His place as "leader" at the London Symphony Concerts has been taken by Mr. Hollander.

HIS Holiness Pope Leo XIII. has been pleased to confer upon Mr. Charles Santley the rank and title of Knight Commander of the Order of Saint Gregory the Great (K.C.S.G.).

THE English version of Verdi's "Otello" will, it is stated, be written by Mr. Hueffer.

REVIEWS.

The History of Music. By Emil Naumann. Translated by F. Praeger. Edited by the Rev. Sir F. A. Gore Ouseley, Bart., Mus. Doc., Professor of Music in the University of Oxford. [Cassell and Company, Limited.]

HISTORIES of Music have become so plentiful in the present day that unless some special features of interest characterise an addition to the stock, there can scarcely be a chance of public attention being sufficiently interested to ensure a success which shall repay an author for his labour. Emil Naumann, however, is no ordinary historian; and the result of his indefatigable researches, embodied in the two handsome volumes before us, will most certainly be extensively read, not only as a record of facts, but also on account of the literary merit shown in narrating and commenting upon them. In his Preface the author says: "Notwithstanding all the excellent work published within the last few years, on account of the desire of the ever-increasing number of the serious friends of music for further knowledge of musical history, there was a want felt of a work that would, with pictorial aid, meet that demand. The aid of illustrations of important musical documents, &c., has therefore been called in to render the comprehension of past periods and the ever-changing position of musical art more clear. To effect such a purpose has been the aim of the present work. Neither trouble nor time has been spared in treating this most extensive subject in such a manner that possible omissions through unsuccessful research into important periods might be avoided." We are bound to say that in every respect the avowed purpose of the author has been most satisfactorily carried out, and only regret that our limited space precludes the possibility of doing that justice to the book which it is unquestionably entitled to.

Commencing with a few remarks upon the state of the art in the classical and pre-classical eras, we have a long description of the music of the Chinese, Japanese, and Hindoos, many observations upon the dawn of the art in China having much interest. The oldest musical scale, we are told, consisted of five tones, from F to D, omitting the B. The lowest note of this scale was called "emperor," the second "prime minister," the third "loyal subjects," the fourth "affairs of state," and the fifth "mirror of the world." We can scarcely believe that compositions of any importance would be produced from a limited scale with such absurd names; but it is asserted that "King-Hi, 1680 A.D., invented with success some new melodies, and founded an Academy of Music," so that we may imagine that the enlargement of this scale from five to seven tones produced wonderful results. The whole of the space devoted to the music of the nations already mentioned, as well as that treating of the Egyptians, Ethiopians, and Western Asiatics, abounds in valuable information as to the progress of the art, and also upon the variety of instruments in use, many excellent illustrations bringing them most vividly before us. We cannot but linger over some of the melodies of the Israelites—especially that pathetic strain, "By the waters of Babylon," not only because it is in itself so beautiful, but because we see how it has haunted those modern composers who have set these words to music. There can be no question that, as our author observes, in very many of these airs diminished intervals form a special feature, but it is hazardous to assume that "diminished chords" were freely used in their accompaniments, for, as the editor says in a foot-note, it is questionable whether the scales employed by the ancient Israelites were susceptible of any harmony at all. The music of the Greeks and Romans, Folk-music, and the history of the Troubadours and Minne-singers are treated in a somewhat sketchy style; but it should be recollected that in so elaborate a work it is impossible to write at great length upon each epoch in the gradual development of the art. The growth of Polyphony is well traced; the chapters on the Old French and Netherland Schools contain much interesting matter, and a chapter on "Early English Music," by Sir Frederick Ouseley, is appended. "Luther and the Music of the Protestant Church," "The two Gabrielis, Palestrina, and the Classical Tone-Schools of Italy," "The Tuscan School and the Musical Drama," "Lotti and the Masters of the Catholic Restoration," "Alessandro Scarlatti and the Neapolitan School," "Lully and the old French Opera," and "The Germans in the School of the Italians," are the titles of some of the following chapters. "English music" is then again treated by the editor. Passing rapidly over Music in England during the reigns of Henry VIII., Edward VI., and Mary, we come to a chapter on the bright days of Elizabeth, when Church music, Madrigals, and Chamber music were cultivated to such a perfection as to materially raise the status of the art in this country. With an account of the spread of what is termed the "Musical Zopf" (or Decadence) over central Europe, and another chapter by Sir Frederick Ouseley describing the state of music in England until the advent of Handel, the first volume ends.

Bach, Handel, Gluck, Haydn, Mozart, and Beethoven occupy, as may be supposed, a considerable amount of space in the second volume; and although, perhaps, there is little new in any of their biographies, the materials are exceedingly well put together, and the matter is written with an earnestness which shows how thoroughly the author's heart was in his task. With some of the opinions expressed we are not disposed to agree, and here and there the dates given are at variance with those set down by the best authorities, yet a writer is perfectly justified in recording his own convictions; and we have little doubt, from the excessive care obviously bestowed upon the book, that the author has, to his own satisfaction, at least, thoroughly verified his dates. Schubert, Weber, Spohr, Meyerbeer, Mendelssohn, and Schumann come next in order, and these are termed composers of *talent*, the former group coming under the denomination of composers of *genius*. In defence of this, an explanation is given of the words *style* and *manner*, with which we cannot say that we coincide. This is no place, however, to discuss the question, and those interested in it must be referred to the book itself. The

remarks upon Schumann and Meyerbeer are extremely good; but we think justice is scarcely done to Weber, who was certainly more than "in some respects an innovator" in instrumentation. The Grand Opera of Paris and the French Comic Romantic Opera are then discussed, the influence of Cherubini, Spontini, and Rossini is carefully estimated, and under the heading of the "New Romantic School" we arrive at a consideration of the claims of Hector Berlioz and Richard Wagner; Liszt, as the author tells us, "holding a position midway" between these representative artists. We cannot here examine into the arguments for and against the founders and followers of the "advanced school," but may mention that there are many excellent and well considered observations, especially upon the music of Wagner, of whom Naumann is evidently not a fanatical worshipper. "The Present," the concluding chapter of the work, contains a very fair record of the principal artists of our own time; but let the author speak for himself as to his musical estimate of that "time." "The period of the present," he says, "might with some justice be described as the period of the 'Epigones'—i.e., of those whose works form the art-production of a period of transition alternative with the existence of the great geniuses, and the attempted 'discovery' of others. For example, thirty years ago the author was introduced to a young man as the future Goethe; this man has since become one of the foremost of German poets, but approaches Goethe no more than Chopin does Schumann or Schubert. How often in the space of thirty years do so-called geniuses arise, who after a decade at most are forced back into oblivion." This very decided opinion is somewhat qualified in the succeeding paragraph; but we can scarcely be wrong in thinking that Naumann believes, despite the creations of many talented musicians of the present day, we are merely in an age of transition. In the chapter added by the editor, "Modern English Music," the names of most of the eminent composers of this country receive due honour. It should be said, however, that speaking of Cipriani Potter as Principal of the Royal Academy of Music, we are told "This honourable and useful appointment he held till 1859, when he resigned it in favour of Sterndale Bennett." This is not true. Potter's successor was Charles Lucas, who was Principal of the Academy until 1866, when Sterndale Bennett was elected to the office in association with Mr. Otto Goldschmidt, who was styled Vice-Principal. This error seems the more extraordinary as afterwards it is asserted that Charles Lucas held the appointment from 1859 to 1866.

In the course of our remarks upon this work we have incidentally alluded to the excellent illustrations scattered throughout its pages. Amongst these are not only quaint and authentic portraits of eminent artists, but minutely executed drawings of musical instruments in use at all times, and in all countries, and *fac-similes* of composers' manuscripts and letters. "It is a pleasant duty," says the author, in his Preface, "to tender thanks to those heads of libraries and institutions who have in manifold ways aided necessary investigations by supplying autographs, photographs, documents, &c.;" and this shows the amount of sympathy with the author in his task. For the manner in which the book has been translated by Mr. F. Praeger, every credit is due; and Sir Frederick Ouseley merits warm commendation for his earnest labours as editor. Many of his foot-notes not only call attention to assertions which are scarcely supported by authority, but occasionally supply the omission of names in the list of composers of the period spoken of; and we must also say that his chapters on "English music" fit in exceedingly well with the style of Naumann. We cordially commend these volumes to the attention of students of the art; but most readers will, we think, share our opinion that the author is at his best before he comes to modern times.

Five Songs, from the Works of the English Poets, &c. The music by M. Stydolf. [Robert Cocks and Co.]

MR. STYDOLF, in the group of songs before us, cannot at all events be said to have endeavoured to hit the popular taste. Indeed, he appears to have revelled in the region of chromatic harmonies until he loses himself, as may be seen (to name one example) in the 7th bar of the first song, where, knowing what sounds he wants, he writes *Ep* in

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the voice part and *D* in the accompaniment. As a specimen of the modern style, where the voice is subordinate to the pianoforte, however, there is much to admire in the opening song, "To an Absentee," the vocal phrases expressing with admirable fidelity Hood's glowing verses. Of the two songs to Byron's words, "To Thyra" and "There was a time I need not name," we infinitely prefer the latter, although the restlessness of the accompaniment somewhat detracts from the general effect of the composition. The setting of Tennyson's well known "Break, break, break," is more quiet and unobtrusive than we could have expected in so ambitious a collection of vocal pieces; and "The Silent Land" (Salis, paraphrased), although perhaps too heavily harmonised, is wedded to a melody in true sympathy with the words. We accept these songs as a fair sample of the strivings after originality of an undoubtedly clever composer; but the "free" style of writing must have its limits; and if Mr. Stydolf will only write his harmonies according to any defined system, although we may not agree with it, he will at least be able to defend them from the attacks of "purists."

The Flute Player's Journal. First and Second Series.

Romance and Valse Capriccioso for Flute, with accompaniment for Pianoforte. Composed by A. P. Vivian.

Rudall, Carte and Co.'s United Service Military Band Journal.

[Rudall, Carte and Co.]

THE first series of the "Flute Player's Journal" consists of Sonatas and original compositions for the flute and pianoforte. The two numbers sent to us—each containing a Barcarolle, the first by Alfred Cellier, and the second by A. D. Duvivier—are very favourable specimens of music composed for the amateurs of an instrument which we should be glad to see more cultivated in musical society. The second series, devoted to operatic and popular airs, if we may judge from the numbers before us—a Fantasia on themes from Sir Arthur Sullivan's Opera "The Mikado," by W. L. Barrett, and the "Royal Princes' Polka," by Henry Klusmann—may be also strongly recommended as excellent pieces both for practice and performance. Of a higher class of writing is Mr. Vivian's "Romance and Valse Capriccioso," appropriately dedicated to Mr. Oluf Svendsen. The Romance is extremely graceful, and in the melodious Waltz which follows the passages for the flute are effective, and evidently carefully considered by one who thoroughly understands the instrument. The "Military Band Journal" contains a Grand Parade March, "A la Pavane," by Charles Salaman; the Prelude to Mackenzie's Opera "Colomba," and the "Royal Princes' Polka." The band parts are clearly printed.

The Musical Directory, Annual, and Almanack, for 1887.

[Rudall, Carte and Co.]

THE thirty-fifth annual issue of this well-planned Directory is in every respect equal to its predecessors. Of course, the perfect accuracy of a work of this kind depends very much upon the reliability and promptitude of the returns made to the publishers; and in proof of the apathy on the part of those applied to, we have here a long list of names which arrived too late for insertion in the body of the book. Every pains, however, seem to have been taken to ensure correctness; and the Directory may be conscientiously recommended as a valuable work of reference.

Studies in Worship Music. By John Spencer Curwen.

[J. Curwen and Sons.]

THIS entertaining little volume embodies the results of personal investigation into the highways and byways of faith, considered strictly in their musical aspects. Commencing with a description of the homes and studies of the choristers of the Chapel Royal, Westminster Abbey, St. Paul's Cathedral, and Lincoln's Inn Chapel, the author goes on to speak of a Welsh Psalmody Festival, the music of the Salvation Army, the Greek and Russian churches in London, the Lutheran church, the Presbyterian church, music in Sunday schools, and many other kindred topics. The President of the Tonic Sol-fa College, knowing the tastes and capabilities of the people, entertains broad views on the subject of religious music. He claims that tunes

which musicians would think vulgar and even irreverent may appeal to the uneducated classes more forcibly than the strains of Bach, or even "the warmly coloured modern tunes of Dykes and Barnby." Of course this argument might be carried too far, to the discouragement of all attempts to lead the humbler classes towards the appreciation of better things. Mr. Curwen has no such intention, and his essays may be commended to all who are interested in the subject of church—or, as he terms it, worship—music, as containing much calculated to instruct as well as amuse.

Remember not, Lord, our offences. Anthem. By George J. Halford. [Novello, Ewer and Co.]

As a contribution to Lenten music, which will shortly be once more in request, this brief full anthem should receive favourable mention. It is a setting of a clause from the Litany, and though properly sedate, it is melodious, and written in a refined and musicianly style. Objection, however, must be taken to the accent on the second syllable of the word "forefathers," especially as it injures the force of the context.

Have mercy upon me. Anthem. By Charles Salaman.

[Novello, Ewer and Co.]

LAST year Mr. Salaman celebrated his jubilee as a composer, but it may be said of him as of the great lawgiver, that his natural force is not abated. There is certainly no sign of weakness in this charming little anthem. It opens with a flowing and extremely expressive treble solo, which yields to a quartet and finally a chorus, all the sections being in 9-8 measure, and following one another without break. The close is especially beautiful, and a more symmetrical and artistic composition of its kind could not be desired.

Benedicite in A. By S. D. Bird.

[Novello, Ewer and Co.]

IT seems to be regarded as an axiom that chants for the Benedicite should be in triple time. The present setting consists of one double chant, very simple in itself, but a series of varied harmonies and embellishments is provided, which, without being ornate, would be effective if played with taste.

Musical Dominoes, suited to all ages. Combining Musical Tuition with Amusement, and insuring a Progressive Knowledge of Time, Reading, &c. [A. A. Akerman.]

WE have copied the whole of the title printed upon this box of "Musical Dominoes" because it effectually describes the aim of the ingenious inventor of the game. Having often before given our opinion of the value of such aids to the acquisition of sound musical knowledge, we have only here to say that an examination of these Dominoes, with the rules to be observed in playing, has in no respect altered our previous convictions on the subject. The relative value of notes, rests, and the manner in which bars are made up, can only be legitimately studied on music paper; but those who believe that instruction of any value can be thus combined with amusement will find this game admirably suited for the purpose.

Albums for Violin and Pianoforte. No. 5. *Twelve Sketches.* By Battison Haynes. [Novello, Ewer and Co.]

WE have on more than one occasion drawn attention to the great talent evinced by Mr. Battison Haynes in compositions for the organ, and it is pleasing to find that in another branch of musical work he is equally at home. Perhaps the most noteworthy feature in these pieces is their variety. Among them are a march, a cradle song, a mazurka, a polonaise, and a moto perpetuo, each utterly unlike the others not only in measure, but in general character. It should be mentioned that they are duets, not violin solos with pianoforte accompaniment. Players desirous of music combining effect with comparative simplicity cannot fail to be pleased with this Album.

Missa de Sancto Amphibalo. By B. Agutter, Mus. Bac. [Novello, Ewer and Co.]

THE composer of this Communion Service may be credited with possessing more than ordinary desire that all things should be done decently and in order. He writes a

preface in which he advocates the restoration of the Kyrie proper, and dwells upon points which composers often stumble over whose musicianship is superior to their knowledge of church history and tradition. In this he follows the example set by other writers lately, notably Mr. Gerard Cobb. We have spoken favourably of Mr. Agutter's church music on several occasions, and the present service demands at least equal commendation. The endeavour throughout has evidently been to illustrate the meaning of the words as clearly as possible without sacrificing simplicity, and this is a point that will tell in favour of the composition with the clergy and precentors.

Jubilee March. Primroses, Gavotte. Composed by John Wrigley. [Forsyth Brothers.]

THE name of this composer has already come before us; and allied, if we mistake not, with a work of classical form. The pianoforte pieces now submitted for notice, although appealing to the popular taste, are deserving of much praise; the first—an excellent specimen of a jubilate March—seeming to require the resources of a military band for its due effect. The Gavotte, in A minor, is melodious, well harmonised, and thoroughly worth the attention of the many who affect this style of music in the present day.

When the ungodly; Try me, O God. Anthems.

[Novello, Ewer and Co.]

I am the Lord. Anthem. [Weekes and Co.]

Composed by John Heywood.

THERE is evidence of talent in these compositions, although they are not entirely free from a suspicion of crudeness. The actual grammatical errors are very few, but the writing is sometimes vague and inconsequent, particularly in the solos, which, by the way, are too numerous. The choruses are better, that in the first anthem being an admirable little piece of church music, not unlike the chaste and dignified compositions of Goss. Mr. Heywood is not always happy in his treatment of the words. The reiteration of such a sentence as "I will sup with him, and he shall sup with Me," in the third anthem, has an unintentionally ludicrous effect. We have spoken candidly, as the composer has ability and will probably do better with experience.

Six Caractéristiques, for the Pianoforte.

Novelette, for the Pianoforte.

Twilight Music. Song. Words by Margaret Elenora Tupper. Composed by Richard Rickard.

[E. H. Heinke, Holborn Viaduct.]

IN all Mr. Rickard's music we see a very decided feeling for melody, and a refinement of treatment which cannot fail to win the attention both of musical and unmusical listeners. The six pianoforte pieces (strangely enough termed "Caractéristiques") are well written and unaffected Sketches which pianists will thank us for calling attention to. From the half-dozen, we may select for especial praise No. 3, "Caprice"; No. 5, "Norwegian Danse"; and No. 6, "Polish Danse," the two last-named being full of character. No. 1, "Coquette," will also, no doubt, be a decided favourite with young players who are looking out for an attractive, and not too difficult, piece for the approaching festive season. The "Novelette" is a spirited and effective Allegro, in G, written throughout with an evident knowledge of the instrument, and sufficiently varied to interest all hearers. The Song is scarcely so much to our mind, the moving chromatic accompaniment against the voice-part containing many harsh intervals which, in a second edition, we think it would be well to re-consider.

Year after Year. Song. Words by the author of John Halifax.

I love thee. Song. Words by Tom Hood. Composed by Frederic H. Cowen. [E. Ascherberg and Co.]

EVEN the simple songs of Mr. Cowen are so attractive to musical ears, from their artistic treatment, that they are always received with a cordial welcome. Of the two now before us we infinitely prefer the first, which has all the elements of popularity, both from the melodiousness of the

theme, and the charmingly sympathetic manner in which it is accompanied. "I love thee," although flowing spontaneously from a study of Hood's musical verses, is scarcely, we think, as successful as the preceding song. One great merit, however, in all the vocal pieces of this composer, is that he never unduly displays his knowledge at the expense of the music, a reticence not always characterising the smaller works of accomplished artists like Mr. Cowen.

The Iron Horse. Chorus for S.A.T.B. Words by J. Lewton Brain.

Off to Sea. Part-song for Soprano, Alto, Tenor, and Bass. Poetry by Edward Oxenford.

Composed by W. W. Pearson.

[Novello, Ewer and Co.]

MR. PEARSON has already earned much fame as a writer of Part-songs, and certainly those before us are fully worthy of his reputation. Of the two, we prefer "The Iron Horse," which is bold, effective, and happily descriptive of the words. "Off to sea," with its inevitable "Yeave ho," is somewhat more conventional; but it is a good song, and will no doubt find favour with choral societies in search of novelty.

FOREIGN NOTES.

As had been foreshadowed in the leading article on the subject, published in our last number, the Eutin celebration of the centenary of the birth of Carl Maria von Weber, has been of an "almost purely local" character. The following is an extract from an account of the festivities, contained in the *Neue Berliner Musikzeitung*: "From an early hour in the morning the streets of Eutin were crowded with spectators eager to inspect the decorations with which the whole town was ablaze. At eleven o'clock there was a festive gathering at Köpke's Hôtel, where the world-famed 'Oberon' Overture ushered in an appropriate prologue (from the pen of Dr. Gesky) spoken by one of the senior scholars of the Eutin Grammar School, which was followed by an able oration, delivered by Dr. Bader, wherein the merits of Weber, as a specifically German composer, were discussed at length. The musical programme of this early gathering was completed with the performance, by the Eutin Gesangverein, of Weber's setting of Körner's poem, 'Hör uns Allmächtiger,' and a rendering of the 'Preciosa' Overture. The assembled members of the municipality and their guests then proceeded to the house where the composer of 'Der Freischütz' first saw the light, and where, thirty-three years ago, a brass tablet, commemorating the fact, had been affixed, which latter was then gaily decorated with flowers and evergreens. The festivities culminated in the performance of the music of the immortal 'Freischütz,' in which the parts of *Max* and of the *Hermit* were executed by artists from the Lubeck opera, the remaining parts being well-sustained by local amateurs. Herr Heinsen, the Eutin organist, conducted. A festive banquet concluded the proceedings." These, then, are the moderate proportions which the long-anticipated festivities have assumed in his native town, in honour of the centenary of the birth of "the most truly German musician that ever lived," and which, from their very insignificance, deserve a record in these columns. Creditable enough though they were to the miniature town in Holstein, with its exceedingly scanty resources, from a national point of view, they were a distinct failure. We add the following to the number of Weber celebrations already recorded:—At Cassel (Hof-Theater), "Euryanthe," and the Cantata "Kampf und Sieg"; at Quedlinburg (Kohlischer Gesangverein), music to "Der Freischütz"; at Diedenhofen, in Alsace (Stadt-Theater), scenes from "Freischütz," "Preciosa," and "Silvana," Overture "Oberon"; at Znaym (Austria), "Jubel" Overture, Concertstück in F minor, Polonaise, arranged for orchestra by Liszt, male quartets, and numbers from "Preciosa" and "Der Freischütz"; at Barmen (Stadt-Theater), "Euryanthe"; at Lubeck (Philharmonic Society), Overtures "Ruler of the Spirits" and "Euryanthe"; at Leipzig (Stadt-Theater), cyclus of operas, from "Silvana" to "Oberon."

The sum of one thousand marks (not ten thousand, as our Belgian contemporary, *Le Guide Musical*, munificently

announces) has lately been added to the Weber Monument Fund by his majesty the Emperor of Russia.

A correspondent writes to us from Darmstadt: "In commemoration of the one hundredth anniversary of Weber's birth, a tablet bearing an appropriate inscription has been placed against the house, 'Kleine Ochsenegasse, No. 14,' in which the master resided during the years 1810 and 1811, while still a pupil of Abbé Vogler. It was here, also, that the charming operetta 'Abu Hassan' was written, the score of which, in Weber's own handwriting, is preserved in the grand ducal archives."

The copyright which hitherto protected the compositions of Robert Schumann expired on the 1st ult., and a number of new editions of the works of that master are now being issued by German firms.

Herr P. Rüfer's "Merlin" (not to be confounded with Herr Goldmark's opera of the same title recently produced at Vienna) is to be brought out at the Berlin Opera House during the present month, under the direction of Capellmeister Radecke.

At a sale of autographs recently held at Berlin, the following interesting numbers were included, viz.:—An unpublished composition by Richard Wagner (price realised, 960 marks); two Polonaises by Chopin (400 marks); a letter by Beethoven, dated Vienna, September 29, 1816 (200 marks); a letter by Haydn, dated Esteras, October 10, 1785 (225 marks); four Marches for pianoforte, by Robert Schumann (100 marks); a manuscript, by J. S. Bach (936 marks); and an Aria for soprano, "Conservati fedele," by Mozart, with accompaniment of two violins, alto, and bass (119 marks). The last-named composition, being dated 1765, must have been written when the composer was only nine years of age.

Mr. Frederick Lamond, the gifted young Scottish pianist, at present engaged upon a continental concert-tour, has recently given some highly successful performances at the Saxon capital, which are most favourably commented on in the local journals; the *Dresdener Nachrichten* more especially paying a high tribute of admiration to the genius and exceptional attainments of the young artist.

Miss Amy Hare, the young English pianist, has met with a most favourable reception at recent concert performances in Germany, notably at Bonn and Cologne. Miss Hare owes her musical education entirely to this country, she having been a pupil of the Royal Academy of Music.

During a recent performance, at Barmen, of Wagner's "Rienzi," the well-known Munich tenor, Herr Vogl, was accidentally wounded by the dagger of his colleague representing the part of *Orsini*. The redoubtable Wagner-tenor, however, notwithstanding a considerable loss of blood, continued his performance to the end. The wound, we may add, has fortunately not proved a very serious one.

The *Official Gazette* of Berlin announces the appointment of Herr Johannes Brahms as a Knight of the Order "Pour le Mérite," in company with the eminent historians Professor Treitschke and Dr. Gustav Freytag. The German Emperor has also appointed Signor Giuseppe Verdi a foreign Knight of the same order.

A new opera by Herr Edmund Kretschmer, entitled "Schön Rothtraut," has been accepted for performance at the Court Theatres of Dresden and Munich.

Under the title of "Schumann's Klavier-Tonpoesie" an interesting analysis of the pianoforte compositions of Robert Schumann, from the pen of Herr Bernhard Vogel, has just been published in Leipzig.

At the Imperial Opera of Vienna, M. Camille Saint-Saëns's "Dalla," and the maestro Samara's successful opera "Flora Mirabilis," will shortly be produced as the principal novelties of the season.

Herr Ludwig Deppe, the well-known German *chef-d'orchestre*, has been appointed one of the musical directors of the Royal Opera of Berlin.

A "Beethoven Museum" is to be instituted at Heiligenstadt, near Vienna, which, in addition to a library, a collection of manuscripts, &c., is to contain works of art and other objects having reference to the great master.

With reference to the forthcoming *première* of Verdi's already so much talked-of opera "Otello," a correspondent writes to the *Daily News*:—"The one theme in Milan for the moment is Verdi's new opera, which will be produced,

it is expected, in the first days of February. The new opera consists of four acts, which are none of them long. The scene is laid partly in Venice, partly in Candia. The overture, says a Milan correspondent, is a tempestuous poem, and the love-songs are magnificent. A serenade in the opening scene is to be accompanied by four rows of old Italian guitars, which have not catgut but metal strings; this composition is deliciously new and charming. Many distinguished persons are expected in Milan at the beginning of February for the *début*; the Comte de Paris, Madame Adam, M. Clémenceau, the millionaire, Dreyfus, the directors of the Grand Opéra of Paris, who have already taken their places, and many others." The same journal writes "The fact that Verdi's birthday is wrongly given by all his biographers (including the writer in Sir George Grove's dictionary only a few months ago) was discovered by an English musical critic some years since. M. Arthur Pougin (the distinguished Parisian critic and author of a biography of the veteran composer) sets the question entirely at rest by printing in facsimile the certificate of Verdi's birth at Le Roncole, October 10, 1813."

A grand Liszt commemoration is being organised at Rome, at the instance of the Princess Wittgenstein, the testamentary executrix of the master. Among the works to be performed on this occasion is said to be a hitherto unknown Mass, which Liszt dedicated to the unfortunate Emperor Maximilian of Mexico.

A collection of Rossini's letters is shortly to be published under the auspices of the Academy of Saint Cecilia of Rome.

Dr. W. Langhans, of Berlin, who is just now visiting Italy, has recently delivered a lecture in the Italian language on "Richard Wagner," at one of the public meetings of the Royal Academy of Music at Florence, which met with a highly favourable reception. Speaking of Turin (in a letter addressed to the writer) the doctor says, *inter alia*:—"Here I made the acquaintance of a truly gifted young maestro, Signor A. Catalani, the composer of the opera 'Edmea'—a musician who, in my opinion, has a distinguished career before him." We have already referred to Signor Catalani's opera in last month's "Notes."

Thirty-nine new operas and operettas by native composers have been produced at Italian theatres during the past year.

The following have been the programmes at the leading Concert institutions of Paris during the past month, viz.:—Conservatoire (January 9): Overture, "Leonore" (Beethoven); Gloria Patri (Palestrina); Symphony, C minor (Saint-Saëns); chorus, "Les Bohémiens" (Schumann); Symphony (Haydn); chorus, "Près du fleuve étranger" (Gounod). Châtelet (January 9): Overture, "Dimitri Donskoi" (Rubinstein); Pastoral Symphony (Beethoven); Mouvement perpétuel (Paganini); Overture, "Struensee" (Meyerbeer). Lamoureux Concerts (January 9): Overture, "Flying Dutchman" (Wagner); Symphony in A (Beethoven); Adagio for violoncello (Bargiel); Symphonic Fantastique (Berlioz); "España" (E. Chabrier). Châtelet (January 16): Symphonie Romantique (Joncières); Violin Concerto in A minor (Viotti); Romance for violin (Bruch); Sarabande et Bourrée (Bach); solo violinist, Dr. Joachim. Lamoureux Concerts (January 16): Overture, "Euryanthe" (Weber); Overture, "Coriolanus" (Beethoven); Concerto for two hautbois and string orchestra (Handel). Conservatoire (January 23): Symphony in A (Beethoven); "Hear my Prayer" (Mendelssohn); Concerto for orchestra (Handel); "Kol Nidrei" (Bruch); Finale, first act "Euryanthe" (Weber); Overture, "Tannhäuser" (Wagner). Châtelet (January 23): Symphony, C minor (Beethoven); Violin Concerto (Spohr); Le Rouet d'Omphale (Saint-Saëns); Violin Fantasia (Schumann); Hungarian Dances (Brahms-Joachim); Overture "Benvenuto Cellini" (Berlioz); solo violinist, Dr. Joachim. Lamoureux Concerts (January 23): Concerto in B (Handel); Prelude, and fragments from first act "Die Walküre" (Wagner); Overture "Euryanthe" (Weber). The reappearance at the Châtelet Concerts last month of Dr. Joachim created the most extraordinary enthusiasm, the large theatre having been crowded and the artist being recalled to the platform again and again, many of those present standing up and waving their handkerchiefs. A Paris correspondent of the *Daily Telegraph* writes under date 23rd ult., with reference to the

great violinist's present visit to the French capital: "Herr Joachim has actually ventured to bring from Berlin the members of his famous quartet party, and to give three *séances* in this city where so little first-class chamber music is to be heard. Moreover, his programmes are as uncompromisingly severe in Paris as in Berlin. They consist of three quartets unrelieved by anything else. The programme of the first Concert consisted of Schumann's Quartet in A minor, Mozart's in C major, and Beethoven's marvellous work in C sharp minor. Herr Joachim's companions are Herren de Ahna, Wirth, and Haussmann, and the four performed with an *ensemble* such as I have never heard in Paris for very many years. Erard's Concert-room was well filled on the occasion of the first Concert, although the price of admission was twenty francs."

At the Paris Grand Opéra, M. Paladilhe's new opera "*Patrie*" continues to be favourably received, and is likely to remain on the *répertoire* for some time to come. At the Eden Theatre, the rehearsals are about to commence of Wagner's "*Lohengrin*," under the direction of M. Lamoureux, who has engaged an orchestra of ninety performers and a chorus of some eighty members for this purpose.

M. Ambroise Thomas is engaged upon the composition of an opera, "*Circe*," the libretto by Jules Barbier, which is to be first brought out at the Opéra Comique.

A correspondent writes to the *Wiener Musikalische Zeitung* from the Hague: "In consequence of the withdrawal of M. Verhulst from the direction of the '*Diligentia*' Society, the works of Liszt have at last gained admittance here, and the performance at the first Concert of the season of '*Les Préludes*' was a veritable triumph for the new Conductor, M. Richard Hol, who was recalled to the platform—a most unusual occurrence here. The programme of the second Concert included, with Brahms's second Symphony and Weber's '*Euryanthe*' Overture, Wagner's '*Faust*' Symphony, and thus the veto hitherto placed, with a determination worthy of a better cause, by the former Conductor upon all works emanating from the august Triad, Berlioz, Liszt, and Wagner, would seem to have been effectually removed."

Anton Rubinstein has been elected an associate member of the Royal Academy of Brussels, in the room of the late Franz Liszt.

Wagner's "*Die Walküre*" is to be produced, for the first time, this month at the Théâtre de la Monnaie of Brussels, in the French language.

Abraham van Lier, who for the last thirty-five years had been the highly esteemed Director of the Stadt-Theater of Amsterdam, died at that town at the age of seventy-four.

At Vesoul died Giuseppe Fauconnet, the Nestor of piano-forte tuners, who could boast of having been employed in that capacity by Beethoven, and subsequently also by Rossini and Meyerbeer.

The death is announced, on December 19, at Havre, of Andreas Oechsner, a musician much esteemed in the French town just named (where he founded the Société Sainte Cecile), and a meritorious composer of choral and orchestral music. Oechsner was a native of Germany, he having been born at Mayence in 1815.

CORRESPONDENCE.

MUSICAL PROGRESS IN THE UNITED STATES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The progress of music in America during the past twenty years has been quite remarkable, and has fully kept pace with the developments and inventions of other arts and sciences, so far at least as bringing before the people the works of the composers of other countries. It must be confessed, however, that with all our conservatories for teaching the art in all its branches, we can point to but few persons—not more than two or three at most—who have developed any special gift as composers, and even a less number who have attained to any eminence as vocalists. As a matter of fact, those who have obtained any name owe their successes to private teaching, to instruction in the smaller music schools, or to that gained abroad. We have

in this country many successful instructors, and also too many cheap Mus. Docs. and Professors, who have assumed those titles without any authority other than being the recipients of a parchment with a big red seal from some institution (?) where there is no professorship in that branch, and where, provided this professorship did exist, the person so honoured could not pass an examination entitling him to such a degree. But all this will be changed. We are a people of progress and *real* progress will be ours, in this as in other things. The days of the musical conventions, the chief object of which was some new tune-book made for the occasion by the conductor to sell to the members, have long since been numbered, and in their place we now have works of standard value, oratorios, &c. This is certainly progress.

Twenty years ago there was little outside of Boston except a series of Symphony Concerts, with a big orchestra in New York. Now we find choral societies scattered throughout the Eastern, Northern, and Western States, with one large inland city, Cincinnati, striving for that supremacy which Boston has long been fully entitled to through her Handel and Haydn Society, from whose influence all others have sprung. Twice within the period mentioned has our old Handel and Haydn Society visited New York on missionary business, and at length our neighbours of the great metropolis were induced to form a choral society for oratorios and other standard works of magnitude. Boston still maintains the proud distinction of pre-eminence when we consider the splendid series of Symphony Concerts with which we are favoured through the liberality of one of her wealthy citizens, her numerous singing clubs, and her Oratorio Society. New York is, however, to be credited with the establishment of the American Opera, so organized that many other large cities are equally interested in its stability; and now in its second season it may be pronounced an emphatic success.

Our musical season here in Boston is just now coming into the full tide of Oratorio, Symphony, Club Concerts and Operatic performances with every appearance of success for all.

LORING B. BARNES.

Boston, December 9, 1886.

CONCONE'S VOCAL LESSONS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I see in your reviewing columns of this month a notice of Signor Randegger's new edition of Concane's Vocal Lessons. In explaining how the editor says they should be sung, your reviewer quotes from the book for contralto, and the one for bass or baritone, only. In the preface to the "*Fifty Exercises for the Medium Part of the Voice*" it is stated that *all* are intended to be vocalised, thus showing that these exercises are not intended to be sung in the same manner as those of the other two books.

Yours very truly,

January 7, 1887.

A TEACHER OF SINGING.

[Our assertion that twenty-five of the Exercises are to be sung as *Solfeggi*, and fifteen *vocalised*, sufficiently proves, as our correspondent says, that we referred to the volumes containing forty lessons. The fifty for the Medium Part of the Voice are all to be *vocalised*—The Writer of the Review.]

TO CORRESPONDENTS.

* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

CLARENCE FITCH.—The words are pronounced as in ordinary speech.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABERFELDY, N.B.—A short Organ Recital was given by Mr. Jesse Timson (Organist and Choirmaster to Sir Robert Menzies, Bart.), on Sunday, December 26—after the usual evening service—at St. David's, Weem (Episcopal). The choir also sang a number of Christmas Carols. There was a good congregation.—The Aberfeldy Choral Union gave a performance of Handel's *Messiah*, on Tuesday, December 28, under the direction of Mr. Jesse Timson. The soloists, who were all members of the Society, were extremely successful, and the chorus singing was highly creditable.

ABERGAVERN, N.B.—The Choral Society gave the first Concert for the season at the Town Hall, on the 20th ult., when Sir W. Sterndale Bennett's *May Queen* formed the first part. The soloists were Mrs. Pegler, Miss Augusta Morgan, Mr. E. Kemp, and Mr. Alfred Lord. The choir numbered upwards of fifty voices, and the accompaniments were played by the Abergaurny Orchestral Band, assisted by some members of the Birmingham Orchestra. The second part was miscellaneous, and included solos by the above-named artists and instrumental selections by Messrs. T. and P. Watkins. Mr. Throne Biggs conducted.

BARNET.—On Friday evening, the 21st ult., Mr. Francis Gregg gave his fourth annual benefit Concert in the Town Hall. The programme opened with a Trio by Gurliitt, for pianoforte, Mr. F. Gregg; violin, Miss Blanche Permain; and violoncello, Miss Mabel Chaplin. The principal vocalists were Miss Agnes Hay, Miss Marion Galton, Madame Florence Winn, Mr. Albert Taring, and Mr. Musgrove Tufnail. Instrumental solos were also contributed by Miss Permain (violin), Miss Chaplin (violoncello), and the Concert-giver (pianoforte). A word of praise must not be omitted for the thoroughly capable and musically accomplished accompaniments of Mr. A. Hadrill.

BELFAST.—The performance of Handel's *Messiah*, by the Philharmonic Society, on December 23, at the Ulster Hall, was attended by a crowded audience. Madame de Fonblanque in "Rejoice greatly, O, my daughter," "He was despised," Mr. Bernard Lane in "Comfort ye," and Mr. Gilbert Campbell in "Why do the nations rage?" were especially successful; and the choruses—particularly "For unto us a child is born," and the "Hallelujah"—were finely sung, a result which must have been highly gratifying to Herr Beyschlag, who conducted in a masterly manner throughout. Mr. Edgar Haines led the orchestra, and the organ accompaniments were played with much discretion by Mr. Shillington.

BOLTON.—On the evening of December 29 the Choral Society occupied the Albert Hall, Town Hall, at an "open" meeting, and gave, in the most acceptable manner and before a large audience, *The Golden Legend* (Sullivan) and the first part of *Elijah*.—The same Society appeared again on the 22nd ult., at one of the series of "Concerts for the People," and repeated *The Golden Legend*. The principals on both occasions were Mrs. Mantell, Miss Haslam, Mr. J. Binn, and Mr. J. Warburton. Mr. J. W. Applard conducted.—On the 8th ult. the Eagle Choral Society rendered, in the Town Hall, *The Ancient Mariner*, under the direction of Mr. H. Greg. Miss Gertrude Kay, of the Royal College of Music, undertook the soprano part at short notice.—Popular Concerts will be given in the Temperance Hall at intervals.

BRADFORD.—The fine four-manual organ in St. Mark's Church was formally re-opened, after extensive alterations and repairs, on the 18th ult., by Mr. J. H. Rooks, Organist of St. Paul's Church, Birmingham, who played selections by Bach, Sullivan, Mendelssohn, Hiles, Handel, Lemmens, and Gounod. The Recital was interspersed with vocal solos, well rendered by Miss Groveham and Messrs. Young-husband and Holdsworth. The organ contains fifty-eight stops, and is blown by hydraulic power.

BROCKLEY.—On the 13th ult., the organ, newly erected in the Presbyterian Church by Bevington and Sons, was formally opened by Dr. C. J. Frost, F.R.C.O., who gave a Recital of works by Mendelssohn, Chopin, Morand, and Smart; also his own arrangement, with variations, of "Hark! the herald angels sing," which was much appreciated. The Recital was interspersed with solos by Madame Ellen Horne, who sang "Jerusalem" (St. Paul), and "From mighty Kings" (*Judas Maccabaeus*), the latter being encored. The Church choir rendered several choruses, including "Hallelujah" (*Mount of Olives*), and "All men, all things" (*Hymn of Praise*). Mr. W. C. Pellett, the Precentor, conducted, and Miss Edith E. Edwards, the Organist of the Church, accompanied.

BROUGHTON-IN-FURNESS.—A Concert was given on December 30, Corder's Cantata *The Widow of Triemmain* forming the first part of the programme. The difficulties this composition presents to a small choral society are very considerable, and the members are to be congratulated upon the performance. The female chorus won a well-merited encore. The principal vocalists were Miss Dykes, Miss Woodburn, Mr. T. Buckland, and Mr. A. Brown. The second part consisted of songs and part-songs. Mr. Lexhime was leader of the band, Miss Frearson an able accompanist, and Mr. G. H. Parkinson conducted.

BURNLEY.—The *Dettingen Te Deum* was rendered by an augmented choir at Brunswick Chapel on the 16th ult., the soloists being Mrs. Horner, and Messrs. Burrell and Pollard. Mr. Massey's choir resumed rehearsals on the 10th ult., with Sullivan's *Golden Legend*.

CLIFTON.—On the 19th ult., Mr. Ralph Livings gave a Concert at No. 8, Royal Crescent. Mr. Livings, who has studied the pianoforte at the Munich and Leipzig Conservatories, could not have chosen a programme more admirably suited to display his exceptional gifts and cultivated executive powers, the selection including a Prelude and Fugue (Mendelssohn), a Scherzo (Chopin), a Minuet for left hand (Rheinberger), a "Spinnelied" (Wagner-Liszt), a Berceuse (Grieg), a Tarantelle (Moszkowski), and a Study (Chopin). All these solos were played with a delicacy of touch, a warmth of expression, and a perfection of technique which elicited most enthusiastic marks of approbation, and stamped him as one of the most promising young

artists of the day. He was also associated with Mr. T. Carrington (violin) in two Sonatas—Beethoven's in G (No. 8) and Grieg's in F—both of which were finely rendered. Mr. R. Salsford F. Ellicott's songs were excellently sung and highly appreciated, as were also those of Miss Hilda Wilson and Mr. Lawford Huxtable. Mr. F. Rootham was an able accompanist.

DUNSTER.—On the 14th ult., Mr. J. Warriner, L.Mus., T.C.L., gave an Organ Recital in the Assembly Room of the Luttrell Arms Hotel. The programme was highly attractive, and included, amongst many other interesting items, Beethoven's Overture to *Egmont*, a Fugue in G minor by Bach, and Mendelssohn's Organ Sonata (No. 3) in A, all of which were excellently rendered and listened to with much attention.

EASTBOURNE.—On Christmas Day the services at All Souls' Church were of a highly attractive character. The ordinary morning service was held at 11 o'clock, appropriate hymns, &c., being very well sung, and there was also a service of Christmas music at 4 o'clock in the afternoon, when an excellent selection was finely rendered. For the first time in Eastbourne a band was introduced into the church service, and was heard with most telling effect in the "Hallelujah Chorus." The whole of the music was under the direction and superintendence of Mr. Henry Bailie, the Organist and Choirmaster.—The second of Mr. Julian Adams's Winter Concerts was given at the Town Hall, on December 29, before a large audience. There was no orchestra on this occasion, but the band of the 2nd Sussex Artillery Volunteers played several attractive selections, under the leadership of Mr. Gritton. The vocalists were Miss Clara Perry, Miss Meredith Elliott, Mr. Ben Davies, and Mr. Walter Clifford, and the solo instrumentalists, Miss Florence Waud (pianoforte), Mr. Bernhard Carrodus (violin), Mr. Julian Adams (concertina), and Mr. J. Carrodus, jun. (violoncello and accompanist). Mr. Adams (so well known as a pianist and conductor) displayed unexpected proficiency on the concertina. Mr. Bernhard Carrodus created a marked effect in the Andante and Finale of Mendelssohn's Violin Concerto, and Miss Waud's pianoforte playing was much admired.—Mr. Henry Bailie, Organist and Choirmaster of All Souls' Church, gave two Organ Recitals in the above Church, on Thursday, the 20th ult. The programme included Organ Sonata in D major, No. 5 (Mendelssohn); Fugue in E flat, "St. Ann's" (Bach); and selections from Frezer, Handel, Faure, Kalkbrenner, &c.

ENNISKILLEN.—A Concert was given at Tamlaght on the 21st ult. The programme included Spohr's Barcarolle, and Schubert's Sonata (No. 3) for violin and piano, excellently rendered by M. Arnold and his son; pianoforte solos by Lady Corry, and songs by Miss Porter and Miss Tottenham; glee was also sung by Messrs. H. Benson, S. Gunning, Major Michaelson, and Mercer; Mrs. Michaelson and Mr. Arnold accompanied on the pianoforte.

GLOUCESTER.—The historical Pianoforte Recital given at the Spread Eagle Assembly Room, on the 18th ult., by Mr. Ralph Livings, attracted a thoroughly appreciative audience, although the attendance was scarcely as numerous as might have been expected, considering that it was the accomplished young pianist's farewell to his native city. The artist's powers were severely tested by a programme which embraced selections from the great masters of the last and present century. Bach's "Chromatic Fantasia," Scarlatti's "Pastorale" arranged by Taubig; Mozart's Rondo in A minor, Beethoven's "Rondo à Capriccio," Gluck's Gavotte in A major (Brahms's arrangement), Mendelssohn's Prelude and Fugue in E minor, and several pieces by Chopin, Liszt, Henselt, Raff, &c., were included in the selection, every item being rendered by Mr. Livings not only with technical perfection, but with a conception of the true meaning of each work, which won for him the admiration of all true art-lovers.

GROSVY, LINCOLNSHIRE.—Mr. J. Bennard, R.A.M., gave an evening Concert, on the 7th ult., assisted by Miss Winnie Beaumont and Miss L. Salusbury Vyvyan, vocalists; Mr. J. D'Aulby, R.A.M., solo pianist; and Mr. C. Cray, accompanist.

HANLEY.—Handel's *Messiah* was given by the Philharmonic Society, in the Imperial Hall, on the 6th ult.; principal vocalists, Miss Marriott, Miss Hilda Wilson, Mr. H. Piercy, and Mr. Watkin Mills; leader of the band, Mr. F. Ward; trumpet, Mr. Sourbutts. The choruses were well rendered, and evidenced an improvement in the Society which is highly creditable to the Conductor, Mr. F. Mountford, who occupied his usual position upon the occasion.

HAWICK.—A performance of *The Messiah* was given in the Exchange Hall, on December 27, under the auspices of the Sacred Harmonic Society, the band and chorus numbering 250 performers. The principal vocalists were Miss Anna Williams, Miss Marshall, Ward, Mr. Charles Chillely, and Mr. Frank May; Miss Williams, in "I know that my Redeemer liveth," Mr. Chillely in "Thou shalt break them," and Mr. May in "The trumpet shall sound," being especially worthy of praise. The choir, which has been considerably augmented, gave the whole of the choruses with fine effect, "For unto us a Child is born," "All we like sheep," and the final "Amen" more particularly; and an efficient orchestra, under the leadership of Mr. H. Dambmann, rendered the Overture, the Pastoral Symphony, and the whole of the accompaniments with much care. The work was conducted by Mr. F. Eddes Wilson, and Mr. Charles Bradley (of Edinburgh) presided at the organ.

LEDBURY.—Mr. R. W. Lewis, of Trinity College, London, gave his annual Pianoforte Recital at the Assembly Room, on the 3rd ult., in a manner, in a masterly manner, selections from Beethoven, Mendelssohn, Chopin, Raff, Heller, Liszt, &c. Mr. Lewis was ably assisted by Miss Helen Killik, who achieved a marked success in all her songs.

LOUGHBOROUGH.—The fifty-eighth annual Concert took place in the Baxter Gate Chapel on Christmas Day. A selection of choruses from the works of Handel, Haydn, Rossini, and Pergolesi were performed by a band and chorus, under the direction of Mr. George Adcock. The soloists were Madame Clara Gardiner, Miss Maude Harding, R.A.M., and Mr. Wood, all of whom were highly successful.

MARKET RASEN.—Handel's *Messiah* was given by the members of the Choral Society, on the 6th ult., under the direction of Mr. Helmsley.

The soloists were Miss Vinnie Beaumont, Miss Cowlam, Mr. Sedgwick, and Mr. King. Miss Beaumont won golden opinions by her excellent singing of the soprano airs, and Miss Cowlam was highly effective in the contralto music. The Oratorio was well rendered, both chorus and band being very good.

MASHAM.—The Musical Society gave a performance of selections from Handel's Oratorio *Messiah*, on Wednesday evening, the 12th ult. The principal parts were taken by Miss Fannie Sellers, Mrs. Kruckenberg, Rev. Alfred Clarke, and Mr. H. Leathley, whose renderings of the recitatives and solos were very effective; especially Miss F. Sellers, in "Rejoice greatly," "Come unto Him," and "I know that my Redeemer liveth"; and Mrs. Kruckenberg in "He shall feed His flock" and "He was despised." The Rev. A. Clarke's effective singing of "Comfort ye," "Ev'ry valley," and "Behold, and see"; and Mr. Leathley's recitative "For, behold darkness," and the air, "The people that walked in darkness," were everything that could be desired. The choruses were very well performed by the members of the Society, and reflected much credit upon the careful training of the Conductor, Mr. Watson, who accompanied on the pianoforte.

MILNTHORPE, WESTMORELAND.—The Members of the Choral Society gave their first Concert of the present season on Thursday evening, the 20th ult. The first part consisted of Fox's Cantata, *The Jackdaw of Rheims*, which was rendered in a highly satisfactory manner, both soloists and chorus acquitting themselves well. The second part was miscellaneous, the special feature being the singing of two songs by Miss Phoebe Boulton, who possesses a rich contralto voice, which she uses with good effect. Glees were well sung by the Society, especially Webbe's "When winds breathe soft." Dr. Irvin played the violin obligato to two songs (sung by Mrs. Law and Mr. Dewberry), and contributed a solo in good style. Mr. Rheam ably fulfilled the duties of accompanist.

MONTREAL, CANADA.—Dvorak's *Spectre's Bride*, produced for the first time in Canada by the Montreal Philharmonic Society, has made a most favourable impression. The soloists were Miss L. Pvk, Mr. Jules Jordan, and Mr. George Picher, the choir consisting of nearly three hundred voices, supported by an excellent orchestra of forty-five performers. The music-appreciating portion of Montreal unquestionably regard this Concert as one of the most important ever given in Canada. The Society on the second evening performed with much success Mendelssohn's *Midsummer Night's Dream* music, Beethoven's Pastoral Symphony (first time in Canada), Spohr's *Hymn to St. Cecilia*, and Macfarren's *May Day*—all works too well known to require any comment.

MORETON-IN-MARSH.—On Monday, the 3rd ult., Mr. H. C. Tonking gave two Organ Recitals upon the new organ erected by James Canacher and Sons, of Huddersfield. Mr. Tonking's programme included compositions by Handel, Batiste, Stegall, J. S. Bach, Smart, Gounod, Costa, Widor, and others. There was a large and attentive audience.

NEWCASTLE-UPON-TYNE.—Dr. Rea gave his Christmas performance of *The Messiah* in the Town Hall, on Monday, December 27, before a large audience. The solo vocalists were Miss Ada Patterson, Miss Marie Bellas, Mr. Sidney Tower, and Mr. R. Grice. The band and choir numbered 350 performers. Mr. J. H. Beers officiated as leader, Mr. C. Chambers, M.B., presided at the organ, and Dr. Rea conducted. The Oratorio was excellently rendered. Miss Bellas, R.A.M., formerly a pupil of Dr. Rea's, created a marked impression in the contralto solos.

NEW YORK.—The choir of St. John's Chapel, Trinity Parish, sang the Oratorio of *Elijah* at the last regular monthly Festival Service, on the 3rd ult. Since September the following works have been given at these services:—Mendelssohn's 95th Psalm, Barnby's *Rebekah*, Weber's *Jubilee Cantata*, and Spohr's *Last Judgment*, under the direction of the Organist, Mr. Geo. F. Le Jeune.

NORTHWICH.—The second annual performance of *The Messiah* was given by the Philharmonic Society at the Central Hall, on December 29, with decided success. The principal vocalists were Miss Agnes Larkcom, Miss Helen England, Mr. Webster Williams, and Mr. Musgrove Tufnal. Miss Larkcom in "I know that my Redeemer liveth," Miss England in "He was despised," and Mr. Tufnal in "Why do the nations," created a marked effect; and the choruses were excellently sung throughout. There was an admirable orchestra, and Mr. J. J. Stancliffe, the Society's accompanist, presided at the harmonium. The Rev. A. C. Whitley conducted with much ability.

NORWICH.—On Thursday, the 20th ult., the Norwich Gatehouse Choir held its thirty-first Invitation Concert in Noverre's Rooms. The special feature of this performance was the appearance of Madame Norman-Neruda, who played with Mr. Kingston Rudd (the Conductor), Dussek's Sonata in B flat major, and was most ably supported by the pianist. Later on, Madame Neruda contributed Handel's Sonata in A major, Franz Neruda's "Bereaved Slave," and Wieniawski's Mazurka in G, in all of which her superb tone and executive powers were most advantageously displayed. The rest of the performance was in the hands of the members themselves. The chief efforts of the choir were concentrated on Jensen's Cantata *The Feast of Adonis*, which was effectively rendered. The principal parts were taken by Mrs. Edwin Nuthall, Miss Edith Scott, Messrs. A. J. Clarke, and John Lincoln. Amongst the detached choral pieces were the unaccompanied chorus "O Gladsome light," from Sir Arthur Sullivan's new work, *The Golden Legend*; "We two," a pleasing part-song, by Lieb; and a very pretty part-song, *The Oyster Dredgers* (composed expressly for the choir by Mr. W. W. Pearson). The well-known trio, "The Watchman," was well sung by Messrs. John Lincoln, Edmund Reeve, and A. J. Clarke. Mr. Arthur Rudd ably shared with his brother the duties of accompanist.

NOTTINGHAM.—A Soiree of the Bowman-Hart Musical Guild was held in the Mechanics' Lecture Hall, on December 30, under the patronage of Mrs. Bowman-Hart, founder of the Guild. The members sang part-songs and solos, and the violin class also contributed to the programme. The opportunity was taken of presenting Mr. W. Smith (late Secretary to the Guild) with a testimonial, as a mark of respect from the members, Mr. J. Green occupying the chair. A part-song by the Conductor, Mr. A. Richards, was excellently rendered, and well received. It was explained during the evening by the chairman and

Mrs. Bowman-Hart that the object of the Guild is to bring good music within the reach of the working classes, and into their homes.

OSWESTRY.—The Lodge and Brongarth Choral Society's Concerts—which have this year taken the place of the Oswestry Annual Concerts and Competitions—were given on the 3rd ult. in the Quinta Schools, The Lodge, and proved eminently successful. The band was selected from Mr. Charles Hall's orchestra, and the Brongarth Choir and the Juvenile Choir assisted. At the afternoon Concert the programme consisted of Handel's *Ode on St. Cecilia's Day*, and a miscellaneous selection. In the Ode the principal vocalists were Miss Annie Roberts and Mr. Cuthbert Blacow, both of whom were thoroughly efficient, Mr. Blacow, who sang the tenor part at only twelve hours' notice, deserving warm praise. The Ode was repeated at the evening Concert, and the second part of the programme at both performances was in the highest degree interesting. Mr. W. Hall presided with much ability at the pianoforte.

PORTSMOUTH.—The organ which has been erected in the Lecture Hall of the Eastney Soldiers' Home, at the sole expense of Captain Burton, R.M.A., was opened on Monday, the 10th ult., when a Recital was given by Mr. Godwin Fowles, F.C.O. The string band of the R.M.A., and the Havocall Choral Union, under Mr. J. Pook's direction, also played selections. The organ was built by Messrs. Stidolph, of Woodbridge, Suffolk, and is a two-manual instrument, with twelve stops. The case is made of pitch pine, varnished, and the front speaking pipes are in apple-green and gold, the dimensions being 16 feet high, 10 feet wide, and 8 feet deep. In the interval between the two parts of the Concert, the Rev. W. J. Heaton, Wesleyan Chaplain, presented the thanks of the Trustees and Committee to Captain Burton, for his very generous gift, a compliment which was gracefully acknowledged by the donor.

PUTNEY.—A successful Concert was given in the Assembly Rooms, in aid of a charity, on the 25th ult. The principal vocalists were Miss Levina Ferrari, Mrs. A. Chapman, Mrs. Bramwell Davis, Mr. R. Grice, and Mr. A. Chapman. Dr. Phipson played two violin solos, and Miss Lewis and Miss Pink presided at the pianoforte. Miss Ferrari's singing was a special feature of the programme.

REIGATE.—The members of the South Park Musical Society gave their first Concert on the 14th ult. The programme consisted of madrigals and part-songs by the choir, and songs, &c., by local amateurs. Mr. Osmond, the Society's able conductor, is to be congratulated on what was really an excellent musical performance. The principal vocalists were Miss Nettie Lowden, Mr. J. G. Shuter, Mr. F. Capon, and Mr. Seymour Kelly, who has a fine voice and gained much applause. Mr. Oakshott was the solo violinist. Miss Emily Read presided at the piano, and Mr. W. A. Shepherd at the harmonium.

RYDE, I.W.—An excellent Concert, organised by Miss Pilkington, was given on the 10th ult., when the hall was densely crowded. Through indisposition, Mr. Coulan, a well known local tenor, being unable to appear, Mr. Pillow, from Chichester, kindly took his place at a few hours' notice, and was highly successful. The other soloists were Mrs. S. Wood, Mrs. C. Dawbury, and Mr. D. Watkins. The programme included Mendelssohn's *Hymn of Praise* and his unfinished opera *Loreley*. The choir numbered about seventy.

SALISBURY.—At a special meeting of members of the Vocal Union, on December 23, an illuminated address was presented to Mr. J. M. Hayden, the Hon. Conductor of the Society, as a mark of appreciation of his valuable services. The testimonial is exquisitely designed, the frame (a handsome gilt one) having a shield at each corner, on which is the City arms, the monogram of the Conductor, that of the Vocal Union, and the year 1886.

SHANKLIN, I.W.—On Friday evening, the 7th ult., a Concert was given in the Institute in aid of the Old Church Parochial Fund. Miss Cole, who had organised the Concert, was ably assisted by Miss Kate Norman and several amateurs of local repute. The programme, which was miscellaneous, was admirably rendered, and received with frequent demonstrations of approval. The whole of the pianoforte accompaniments were performed by Miss Cole.

SLIGO.—The Musical Society gave a performance of *The Messiah* on the 4th ult., in the Town Hall. The accompaniments were played on the pianoforte and harmonium. Mr. A. T. Froggatt conducted.

TWEEBURY.—Mr. D. Hemingway, F.C.O., Organist of the Abbey Church, gave an Organ Recital in that edifice on Thursday evening, the 20th ult., interspersed with excerpts from the Christmas music of Handel's *Messiah*, the solos being excellently rendered by Mrs. Carbonell, Mrs. Hemingway, Miss Watson, and the Rev. F. R. Carbonell, and the choruses by a choir of seventy-five voices. The service was opened and closed by a short prayer and hymn. There was a good attendance.

TRINIDAD, W.I.—Gounod's *Redemption* was performed in the Prince's Building, Port of Spain, on Thursday, November 25, 1886. The chorus, numbering over seventy, was furnished chiefly by the choirs of the Cathedral and Greyfriars Presbyterian Church, and the orchestra was mainly composed of members of the Port of Spain Philharmonic Society. The Rev. W. S. Dooley, Organist of the Cathedral and Sub-Director of the Philharmonic Society, conducted, and the principal solos were taken by Miss Donnatina, Mrs. Dooley, and Messrs. Gatty, Eckstein, and Collins. The performance was in aid of the Greyfriars' Building Fund, which will, it is believed, be materially benefited by it.

TWEEBURY.—A performance of *The Messiah* was given in the Town Hall, on Monday, December 27, by the Philharmonic Society, before a large audience. The principal vocalists were Mrs. J. Hamilton, Miss Rose Barney, Mr. E. Longmore, and Mr. Bingley Shaw, of Southwell Cathedral; Organist, Mr. W. Hinsley; leader of band, Mr. F. Dicken; Conductor, Mr. W. H. H. Knight. Mr. Longmore was encored in "Thou shalt dash them," as was Mr. Bingley Shaw for his fine rendering of "Why do the nations."

WELLINGTON, N.Z.—The annual meeting of the Harmonic Club was held on November 5, at which a report of the work done during the past year was read. Three Subscription Concerts have been given, the programmes including Gade's *Psyche*, Barnett's *Building of*

the *Ship*, Mendelssohn's 42nd Psalm, and a selection from Benedict's *St. Peter*, together with miscellaneous choral and instrumental pieces. The members warmly acknowledged the services of Mr. C. Rous-Marten, who had conducted two of the Concerts during the absence in England of the Musical Director, Mr. Robert Parker, who was re-elected to the post for the eighth season. Bennett's *Woman of Samaria* and *May Queen*, Lloyd's *Song of Balder*, and Mendelssohn's *Lauda Sion* are the principal works announced for the season of 1887.

WHITLEY.—Mr. F. J. Read, Mus. Bac., Organist of Christ Church, gave an Organ Recital in the church, on Tuesday, December 27, in aid of the Organ Improvement Fund. The performance, it is needless to say, was much enjoyed. Mr. Read has recently resigned the office of Organist, having received the appointment of Organist at Chichester Cathedral.

WORCESTER.—The Worcestershire Musical Union, which was established only a few years since, to give amateurs living in the County of Worcester an opportunity of taking part in, and of listening to, high-class music, gave its fourteenth Concert on the 12th ult. Having already performed Bennett's *Woman of Samaria*, Beethoven's *Mass in C*, *The Hymn of Praise*, and selections from Spohr's *Tessonda* and Weber's *Oberon*, the work chosen on this occasion was Mendelssohn's *Elijah*, the rendering of which was, on the whole, very successful. The choir was thoroughly satisfactory; and the band, chiefly professional, and, for the most part, the *élite* of Mr. Stockley's Birmingham orchestra, played with care. The soloists were most efficient, and the Conductor, the Rev. E. V. Hall (Precentor of the Cathedral), must have bestowed much time and trouble on the work of preparation, in order to bring about so good a result. A special word of praise must be given to Mr. Montagu Worlock and Mrs. Mason, R.A.M., for their excellent singing.

ORGAN APPOINTMENTS.—Mr. Francis Adams, to Bexley Heath Congregational Church.—Miss Edith E. Edwards, to Brockley Presbyterian Church.—Mr. Henry Bowles, to Commercial Street Church, Northampton.—Mr. John Henderson, to the Earl of Rosslyn's Private Chapel, Rosslyn.

CHOIR APPOINTMENTS.—Mr. Hugh Davies (Alto), to the Church of the Spanish Embassy, Manchester Square.—Mr. Ager Grover (Principal Tenor), to St. Marylebone Parish Church.—Mr. Walter Crowest (Alto), to St. Saviour's, Hans Place, S.W.

MARRIAGE.

On December 28, 1886, at Clifton, ORLANDO A. MANSEFIELD, F.C.O., Organist of Trinity Church, Torquay, to LOUISE CHRISTINE JUTZ, of Geneva.

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And everywhere men honour thee,
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We all for thee would do and dare :
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The glorious lustre of thy throne,
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Thy fame for ages shall endure,
Thou truly great and wise and good,
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It comes! the storm! the shrieking, shattering storm,
With the thunder's crash and the lightning's flash,
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See yonder, that form—'tis the fiend of the storm!
How he whirls the good ship in the might of his wrath,
To the gulf where the foam surges white in his path!
And a wild cry rings thro' the tempest shrill,
As she sinks in the billows, and all is still.

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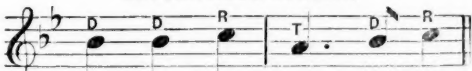
'Tis eve on the waters:—an ocean of light
Bares its breast to the moon, rising gentle and bright;
And the stars, as they beam on the silvery main,
On the calm of its depths are all mirror'd again.
Ah, list! o'er the deep doth a melody sweep,
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